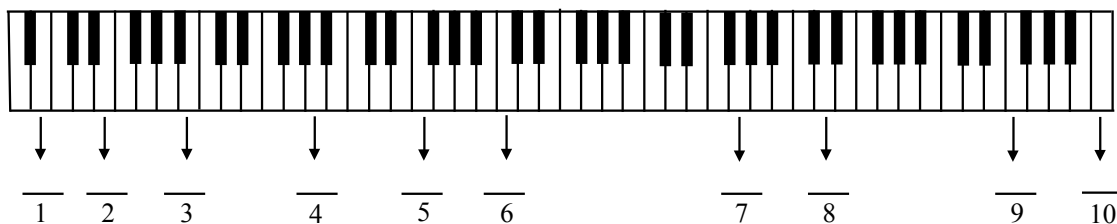
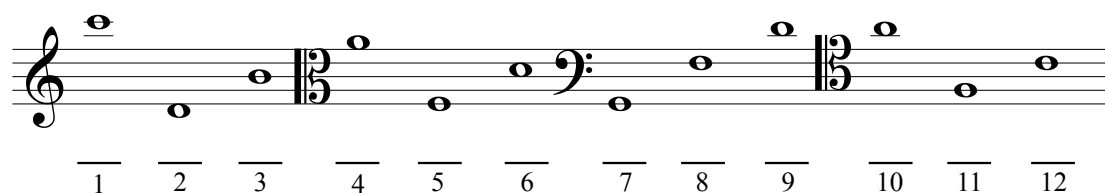


**HOMEWORK EXERCISES***Assignment 1*

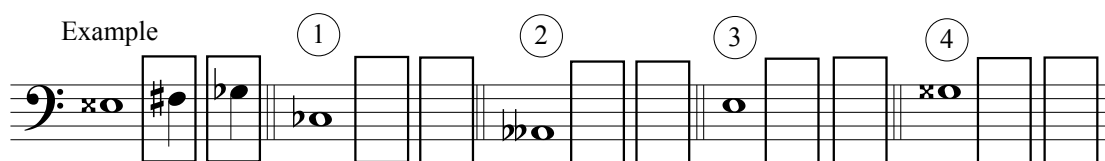
Section 1. Specify the note name and register number.



Section 2. Specify the note name and register number.



Section 3. Provide two enharmonic alternatives for each given note.



(continued on next page)

NAME \_\_\_\_\_

Section 4. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

E major scale



B $\flat$  major scale



C $\sharp$  major scale



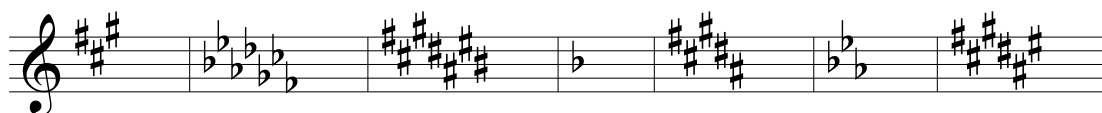
A $\flat$  major scale



Section 5. Specify the major key given the key signature.

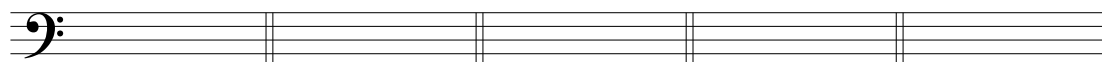


1                      2                      3                      4                      5                      6                      7

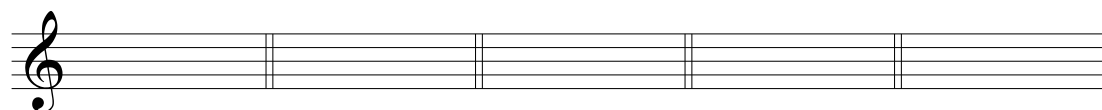


8                      9                      10                      11                      12                      13                      14

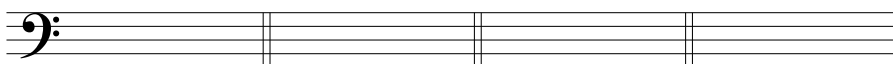
Section 6. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.



1. E $\flat$  major                      2. C $\sharp$  major                      3. G $\flat$  major                      4. D major                      5. F major



6. B major                      7. D $\flat$  major                      8. F $\sharp$  major                      9. A $\flat$  major                      10. G major



11. C $\flat$  major                      12. A major                      13. B $\flat$  major                      14. E major

**HOMEWORK EXERCISES***Assignment 2—Minor Scales and Key Signatures*

Section 1. Specify the minor key for each key signature given.

14 key signatures are shown in two rows of musical notation. The first row contains seven bass clef staves, and the second row contains seven treble clef staves. Each staff has a key signature indicated by sharps and flats. Below each staff is a number from 1 to 14.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

Section 2. Write the minor key signature and specified minor scale in each example.

Four musical staves are shown in two rows. The first row has a treble clef staff and a bass clef staff. The second row also has a treble clef staff and a bass clef staff. Each staff is followed by a label for a specific minor scale.

A $\flat$  harmonic minor scale  
(include key signature)

C $\sharp$  melodic minor scale  
(include key signature)

G natural minor scale  
(include key signature)

F $\sharp$  melodic minor scale  
(include key signature)

Section 3. Write the minor key signature for the given key in each example.

Fourteen musical staves are shown in three rows. The first row has five bass clef staves, the second row has five treble clef staves, and the third row has four bass clef staves. Each staff is followed by a label for a specific minor key.

1. F minor 2. E minor 3. A $\sharp$  minor 4. G minor 5. B $\flat$  minor

6. F $\sharp$  minor 7. A minor 8. B minor 9. G $\sharp$  minor 10. A $\flat$  minor

11. E $\flat$  minor 12. C $\sharp$  minor 13. C minor 14. D $\sharp$  minor

Section 4. Specify the scale degree number, given the key and the scale degree name.

1. In C minor, the mediant is \_\_\_\_
2. In F minor, the subtonic is \_\_\_\_
3. In F<sup>#</sup> major, the dominant is \_\_\_\_
4. In A major, the submediant is \_\_\_\_
5. In F<sup>#</sup> minor, the subdominant is \_\_\_\_
6. In B<sup>b</sup> major, the leading tone is \_\_\_\_
7. In G minor, the supertonic is \_\_\_\_



**HOMEWORK EXERCISES***Assignment 3—Basics of Rhythm*

Section 1. For each example, specify the implied time signature and the meter (e.g., “simple duple”).

Beethoven, Op. 18, No. 1, II, mm. 72-75

1. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Roland de Lassus, *Twelve Duos*, No. 2, mm. 1-3

2. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Beethoven, Op. 57, I, mm. 78-80

3. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Dufay, "Communio" from *Missa Sancti Jacobi*, mm. 10-13

4. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Beethoven, Op. 127, II, mm. 100-102

5. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Mozart, K. 330, I, mm. 43-45

6. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_



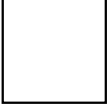



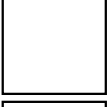

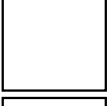







Chopin, Op. 27, No. 2, mm. 20-21

7. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Beethoven, Op. 111, II, mm. 16-17

8. Time Signature: \_\_\_\_ Meter: \_\_\_\_\_

Section 2. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.

Example		
1.		
2.		
3.		
4.		
5.		
6.		
7.		

Section 3. Correct the incorrect rhythmic notation in each example in order to show the beats.

	Incorrect	Correct
1.		
2.		
3.		
4.		

**HOMEWORK EXERCISES***Assignment 4—Intervals*

Section 1. Specify only the number, not the quality, for each example.

1. \_\_\_\_ 2. \_\_\_\_ 3. \_\_\_\_ 4. \_\_\_\_ 5. \_\_\_\_ 6. \_\_\_\_

Section 2. Identify the interval quality and size for each example.

1. \_\_\_\_ 2. \_\_\_\_ 3. \_\_\_\_ 4. \_\_\_\_ 5. \_\_\_\_ 6. \_\_\_\_

7. \_\_\_\_ 8. \_\_\_\_ 9. \_\_\_\_ 10. \_\_\_\_ 11. \_\_\_\_ 12. \_\_\_\_

13. \_\_\_\_ 14. \_\_\_\_ 15. \_\_\_\_ 16. \_\_\_\_ 17. \_\_\_\_ 18. \_\_\_\_

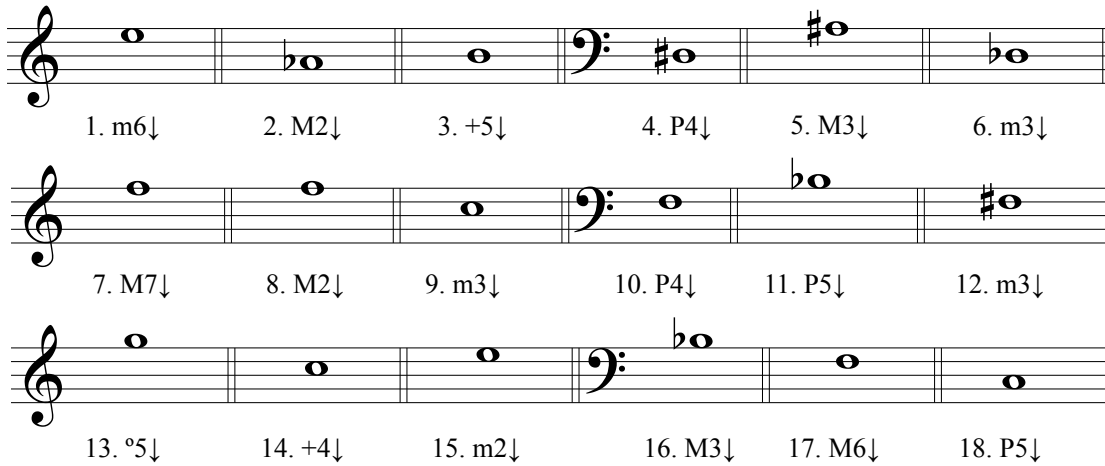
Section 3. Write the following intervals *above* the given note.

1. M2↑ 2. +4↑ 3. M7↑ 4. M2↑ 5. M6↑ 6. P5↑

7. m3↑ 8. m6↑ 9. P4↑ 10. m6↑ 11. +5↑ 12. m7↑

13. M3↑ 14. m2↑ 15. P5↑ 16. °5↑ 17. M6↑ 18. +5↑

Section 4. Write the following intervals *below* the given note.



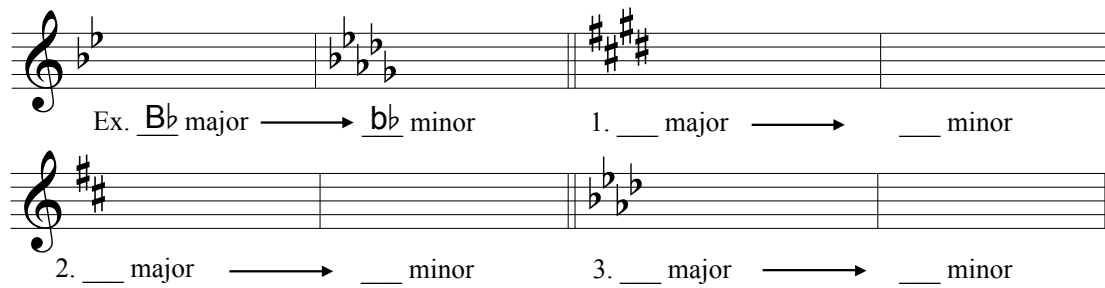
Section 4 contains 18 musical exercises, each consisting of a single note on a five-line staff with a treble or bass clef. The notes are as follows:

- 1. Treble clef, middle C (C4)
- 2. Treble clef, G4
- 3. Treble clef, F4
- 4. Bass clef, G3
- 5. Bass clef, F3
- 6. Bass clef, E3
- 7. Treble clef, middle C (C4)
- 8. Treble clef, G4
- 9. Treble clef, F4
- 10. Bass clef, G3
- 11. Bass clef, F3
- 12. Bass clef, E3
- 13. Treble clef, middle C (C4)
- 14. Treble clef, G4
- 15. Treble clef, F4
- 16. Bass clef, G3
- 17. Bass clef, F3
- 18. Bass clef, E3

Below each note is a label for the interval to be written below the note:

1. m6↓
2. M2↓
3. +5↓
4. P4↓
5. M3↓
6. m3↓
7. M7↓
8. M2↓
9. m3↓
10. P4↓
11. P5↓
12. m3↓
13. °5↓
14. +4↓
15. m2↓
16. M3↓
17. M6↓
18. P5↓

Section 5. Review. Analyze the given major key signature, then name and notate the key signature for the *parallel* minor.



Section 5 contains three musical exercises, each consisting of a single note on a five-line staff with a treble clef. The notes are as follows:

- Ex. B♭ major → B♭ minor
- 1. \_\_\_\_ major → \_\_\_\_ minor
- 2. \_\_\_\_ major → \_\_\_\_ minor
- 3. \_\_\_\_ major → \_\_\_\_ minor

Section 6. Review. Correct the incorrect rhythmic notation in order to show the beats.



Section 6 contains two musical exercises, each consisting of a single note on a five-line staff with a treble clef. The notes are as follows:

- Incorrect: (A sequence of notes with incorrect rhythmic notation)
- Correct: (A sequence of notes with correct rhythmic notation)

**HOMEWORK EXERCISES***Assignment 5—Triads*

Section 1. Analyze the triad types (M,m, +, °) using lead-sheet symbols. Sus2 and sus4 chords are also included.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_

13. \_\_\_\_\_ 14. \_\_\_\_\_ 15. \_\_\_\_\_ 16. \_\_\_\_\_ 17. \_\_\_\_\_ 18. \_\_\_\_\_

Section 2. Write the specified triads and sus chords.

1. Dm 2. A 3. Eb sus4 4. Gb+ 5. F#° 6. Bb sus2

7. Fsus4 8. E 9. Gsus2 10. D° 11. C#m 12. A+

13. Gm 14. Db+ 15. F# 16. Ebm 17. B 18. C°

## Section 3. Notate the inverted triads.

1. Dm/A                      2. B $\flat$ °/D $\flat$                       3. F $\sharp$ /A $\sharp$                       4. Em/B

5. C $\sharp$ m/E                      6. G°/D $\flat$                       7. D°/F                      8. A/C $\sharp$

## Section 4. Analyze the following inverted triads using slash notation.

1. \_\_\_\_\_                      2. \_\_\_\_\_                      3. \_\_\_\_\_                      4. \_\_\_\_\_                      5. \_\_\_\_\_                      6. \_\_\_\_\_

7. \_\_\_\_\_                      8. \_\_\_\_\_                      9. \_\_\_\_\_                      10. \_\_\_\_\_                      11. \_\_\_\_\_                      12. \_\_\_\_\_

## Section 5. Correct the misspelled triads. Label your corrected spelling with lead-sheet notation. All of the examples are in root position (the lowest note is the root).

Incorrect    Correct    Incorrect    Correct    Incorrect    Correct    Incorrect    Correct

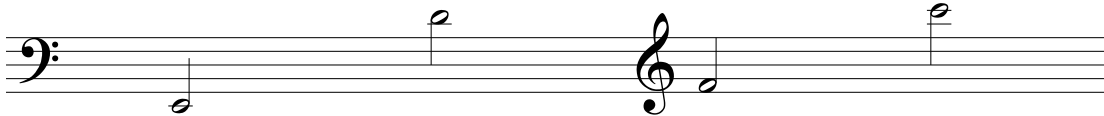
1. \_\_\_\_\_                      2. \_\_\_\_\_                      3. \_\_\_\_\_                      4. \_\_\_\_\_

# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 1

### Practice Test

Section 1. Identify the name and octave register of each note. (4 points)



1. \_\_\_\_                      2. \_\_\_\_                      3. \_\_\_\_                      4. \_\_\_\_

Section 2. Write each key signature. (8 points)



1. B $\flat$  minor                      2. F $\sharp$  major                      3. F minor                      4. D major

Section 3. Specify the meter for each time signature. (4 points)

The meter of  $\frac{3}{8}$  is \_\_\_\_\_.

The meter of  $\frac{12}{16}$  is \_\_\_\_\_.

The meter of  $\frac{6}{2}$  is \_\_\_\_\_.

The meter of  $\frac{4}{4}$  is \_\_\_\_\_.

Section 4. Correct the rhythmic notation to show the beats. (5 points)



(continued)



Section 5. Write the following intervals *above* the given note. (4 points)

1. M6↑                      2. P4↑                      3. m7↑                      4. m3↑

Section 6. Write the following intervals *below* the given note. (4 points)

1. P5↓                      2. M3↓                      3. +4↓                      4. m7↓

Section 7. Analyze the following chords using lead-sheet notation, including slash notation for inverted chords. (9 points)

1. \_\_\_\_                      2. \_\_\_\_                      3. \_\_\_\_                      4. \_\_\_\_                      5. \_\_\_\_                      6. \_\_\_\_

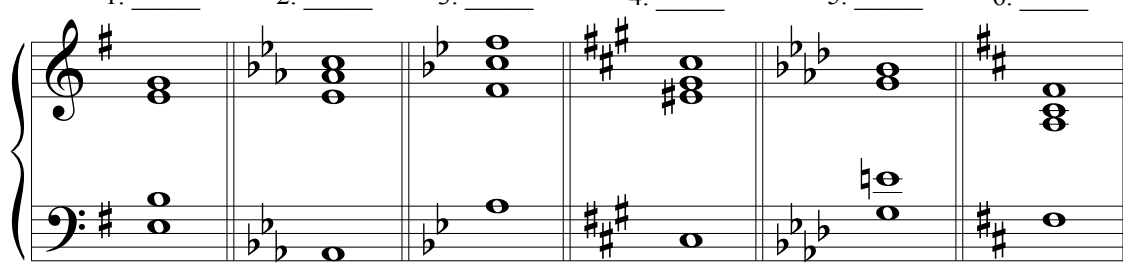
Section 8. Notate the specified triads and sus chords. (9 points)

1. Db                      2. C#°                      3. Bbm/F                      4. E+                      5. F#m/A                      6. Absus4

**HOMEWORK EXERCISES***Assignment 6—Roman Numerals and Cadences*

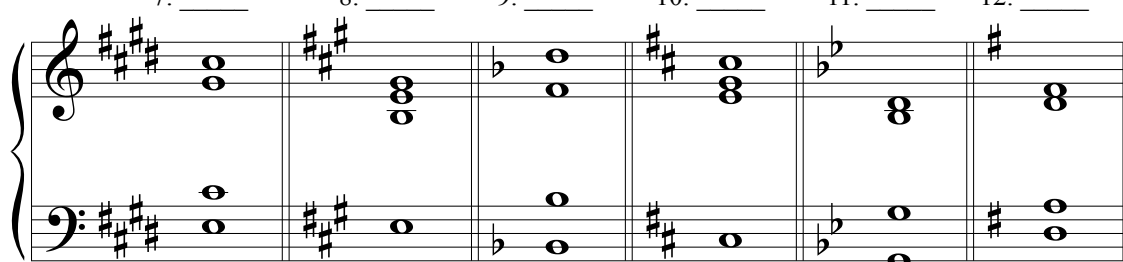
Section 1. Label each chord with a lead-sheet symbol above the chord and a Roman numeral below. When a chord is inverted, use slash chord symbols for lead-sheet symbols and modified slash chords for Roman numerals (e.g., ii/3<sup>rd</sup>).

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_



1. G: \_\_\_\_\_ 2. E $\flat$ : \_\_\_\_\_ 3. B $\flat$ : \_\_\_\_\_ 4. f $\sharp$ : \_\_\_\_\_ 5. f: \_\_\_\_\_ 6. D: \_\_\_\_\_

7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_ 10. \_\_\_\_\_ 11. \_\_\_\_\_ 12. \_\_\_\_\_



7. c $\sharp$ : \_\_\_\_\_ 8. A: \_\_\_\_\_ 9. d: \_\_\_\_\_ 10. D: \_\_\_\_\_ 11. g: \_\_\_\_\_ 12. e: \_\_\_\_\_

Section 2. For each example, notate the key signature, notate the triad specified by the Roman numeral, and write the corresponding lead-sheet symbol above.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_



1. g: III 2. A: vi 3. A $\flat$ : ii 4. b: ii<sup>o</sup>

5. \_\_\_\_\_ 6. \_\_\_\_\_ 7. \_\_\_\_\_ 8. \_\_\_\_\_



5. e: vii<sup>o</sup>/3<sup>rd</sup> 6. d: VII 7. C $\sharp$ : IV 8. G: I/5<sup>th</sup>

Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase. Notes in parentheses should be ignored when you're determining the Roman numerals and lead-sheet symbols in these exercises.

1. "Stand by Me" <https://youtu.be/pKtLNYNWbBw?t=1m28s>

Lead-sheet symbols: \_\_\_\_\_

Just as long \_\_\_\_\_ as you stand \_\_\_\_\_ stand by \_\_\_\_\_ me. and dar - lin' dar - lin'

Roman numerals: A: \_\_\_\_\_

1                      2                      3

Cadence type: \_\_\_\_\_

2. "Blowin' in the Wind" (<https://youtu.be/33x39rRDGz0?t=48>)

Dylan

\_\_\_\_\_

The an - swer my friend, is blow-in' in the wind, the an - swer is blow-in in the wind. \_\_\_\_

F: \_\_\_\_\_

1                      2                      3                      4                      5                      6                      7

Cadence type: \_\_\_\_\_

(continued on next page)

3. “Every Breath You Take” (<https://youtu.be/OMOGaugKpzs?t=2m38s>) Sting  
 One of the chords in this example has no third; label it with a “5” after the root.  
 Another chord is a type of sus chord when you include the notes in the voice part.

Ev-ry smile you fake Ev-ry claim you stake I'll be watch-ing you.

Ab: 1 2 3 4

Cadence type: \_\_\_\_\_

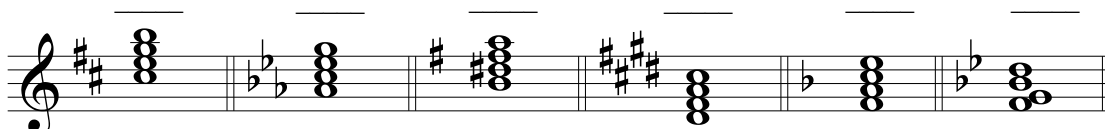
4. “Menuet” BWV Anh. 116 ([https://youtu.be/TRoqThj\\_Lww](https://youtu.be/TRoqThj_Lww)) Bach  
 This example contains **incomplete chords** (triads without the fifth of the chord).

G: 1 2 3 4 5 6 7 8 9 10 11 12

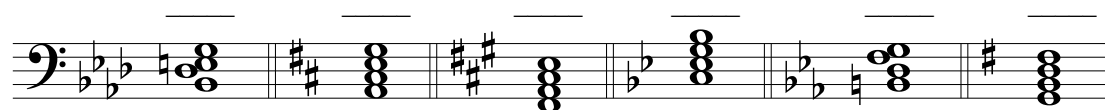
Cadence type: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 7—Seventh Chords*

Section 1. Analyze the given seventh chords with lead-sheet symbols above and Roman numerals below.

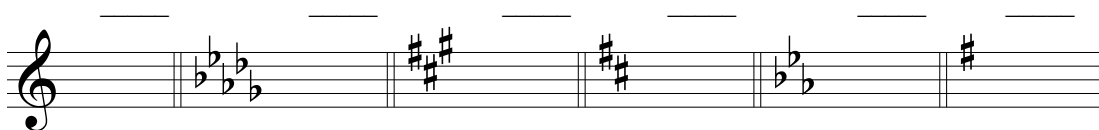


1. b: \_\_\_\_\_ 2. Eb: \_\_\_\_\_ 3. e: \_\_\_\_\_ 4. E: \_\_\_\_\_ 5. d: \_\_\_\_\_ 6. Bb: \_\_\_\_\_

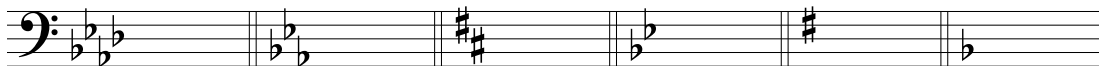


7. f: \_\_\_\_\_ 8. D: \_\_\_\_\_ 9. f#: \_\_\_\_\_ 10. g: \_\_\_\_\_ 11. c: \_\_\_\_\_ 12. G: \_\_\_\_\_

Section 2. Given the Roman numeral, provide the notes of the chord and the lead-sheet symbol above.



1. a: iv<sup>7</sup> 2. Db: iii<sup>7</sup> 3. f#: vii<sup>o7</sup> 4. D: vi<sup>7</sup> 5. c: iv<sup>7</sup>/3rd 6. G: IM<sup>7</sup>



7. f: V<sup>7</sup> 8. Eb: ii<sup>7</sup> 9. b: vii<sup>o7</sup>/5th 10. Bb: vii<sup>o7</sup> 11. e: ii<sup>o7</sup>/3rd 12. F: IVM<sup>7</sup>

(continued on next page)

Section 3. Analyze the harmonies in the excerpts with lead-sheet symbols above and Roman numerals below.

"You Can't Hurry Love"

Brian Holland, Lamont Dozier, Eddie Holland

Musical score for "You Can't Hurry Love" in B-flat major, 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Love don't come eas - - y it's a game of give and take". The piano accompaniment features a steady bass line and chords in the right hand.

Bb:

1

2

3

4

Cadence type: \_\_\_\_\_

Piano Sonata, Op. 10, No. 1, II

Beethoven

Musical score for the second movement of Beethoven's Piano Sonata, Op. 10, No. 1, in A-flat major, 2/4 time. The score is for piano and includes a piano (*p*) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand.

Ab:

1

2

3

4

5

6

Continuation of the musical score for the second movement of Beethoven's Piano Sonata, Op. 10, No. 1, in A-flat major, 2/4 time. The score includes a crescendo (*cresc.*) and a fortissimo (*fp*) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand. A note is marked with a circled 'X' and the instruction "don't include these notes in your analysis".

7

8

9

10

11

12

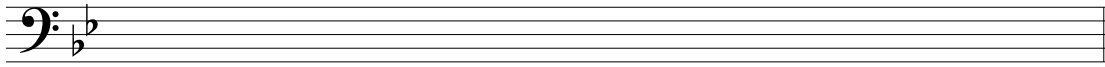
13

14

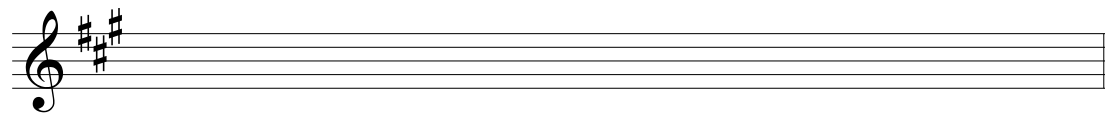
Cadence type: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 8—Harmonic Progression and Harmonic Function 1*

Section 1. Write the circle of fifths progression in the following keys with root position triads.



B $\flat$  major:  $\frac{\text{I}}{1}$     $\frac{\quad}{2}$     $\frac{\quad}{3}$     $\frac{\quad}{4}$     $\frac{\quad}{5}$     $\frac{\quad}{6}$     $\frac{\quad}{7}$     $\frac{\text{I}}{8}$

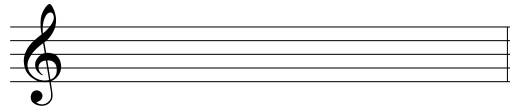


F $\sharp$  minor:  $\frac{\text{i}}{1}$     $\frac{\quad}{2}$     $\frac{\quad}{3}$     $\frac{\quad}{4}$     $\frac{\quad}{5}$     $\frac{\quad}{6}$     $\frac{\quad}{7}$     $\frac{\text{i}}{8}$

Section 2. Write the “VI-II-V-I” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.

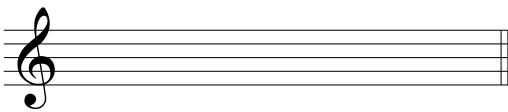


C $\sharp$ :    $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$

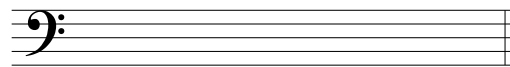


E $\flat$ :    $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$

Section 3. Write the “III-VI-II-V” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.



A:    $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$



d:    $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$     $\frac{\quad}{\quad}$

(continued on next page)

Section 4. Review. Write the following intervals *above* the given note.

1. m3↑      2. m6↑      3. P5↑      4. °7↑      5. M3↑      6. M6↑

7. °7↑      8. M3↑      9. +6↑      10. m7↑      11. °5↑      12. P5↑

Section 5. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.

1. a: \_\_\_\_\_      2. c#: \_\_\_\_\_      3. Eb: \_\_\_\_\_      4. G: \_\_\_\_\_

5. b: \_\_\_\_\_      6. D: \_\_\_\_\_      7. f#: \_\_\_\_\_      8. Ab: \_\_\_\_\_

Section 6. Specify the minor key given the key signature.

1      2      3      4      5      6      7

8      9      10      11      12      13      14

Section 7. Correct the rhythmic notation of the following example.

Incorrect      Correct



**HOMEWORK EXERCISES***Assignment 9—Harmonic Progression and Harmonic Function 2*

Section 1. For each cadence, label the chord(s) involved.

AC = \_\_\_\_ \_\_\_\_

PC = \_\_\_\_ \_\_\_\_

HC = \_\_\_\_

DC = \_\_\_\_ \_\_\_\_

Section 2. Analyze the following progressions with lead-sheet symbols above and Roman numerals below. Seventh chords are included.

b: \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_      Bb: \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_

1      2      3      4      1      2      3      4

G: \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_      Eb: \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_

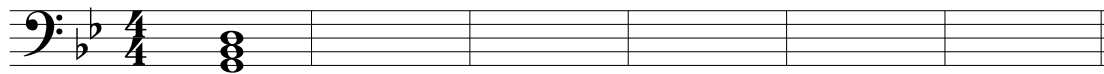
1      2      3      4      1      2      3      4      5

(continued on next page)

Section 3. For each progression, do the following:

- (1) Given the Roman numerals, write the triads or seventh chords
- (2) Analyze the harmonies with lead-sheet symbols above the staff
- (3) Analyze the harmonic function of each harmony using the abbreviations “ton.” for tonic function, “dom.” for dominant function, “pre-dom.” for pre-dominant function, and “ton. prol.” for tonic prolongation function
- (4) Specify the cadence that ends each progression

\_\_\_\_\_

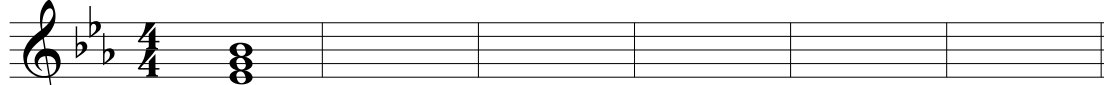


g:    i            VI            iv            ii<sup>ø</sup>7/3rd            V<sup>7</sup>            i

FUNCTION:    \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_

Cadence: \_\_\_\_\_

\_\_\_\_\_



E<sup>b</sup>:    I            IV            ii<sup>7</sup>/3rd            I/5th            V            vi

FUNCTION:    \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_            \_\_\_\_\_

Cadence: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 10: Non-Chord Tones*

Section 1. Fill in the blanks in the following table.

Non-Chord Tone Name	Approached by	Left by
Anticipation		
	Same note	Step down
		Step in opposite direction
Passing Tone		

Section 2. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below. On the empty staff below, copy the notes from the upper staff while adding the following non-chord tones: two suspensions, one appoggiatura, and one escape tone. Do not add non-chord tones to the bass. The example is in F major.

Lead-sheet: \_\_\_\_\_

Rom. num.: \_\_\_\_\_

Section 3. For the following examples, analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

NAME \_\_\_\_\_

Wright, Forrest, Borodin, "Stranger in Paradise" <https://youtu.be/WFrUsa5SUv0?t=13s>

\_\_\_\_\_

Take my hand \_\_\_\_\_ I'm a stran-ger in par-a-dise All lost in a

\_\_\_\_\_

Corelli, Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio

<https://youtu.be/l7ghP250HAI?t=48s>

\_\_\_\_\_

Eb: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 11: Melodic Analysis—Part 1*

Section 1. For the following examples:

- Analyze motives using numbers (1, 2, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: \_\_\_\_\_

Motives: \_\_\_\_\_

e: \_\_\_\_\_

J.S. Bach, “Bourrée” from Suite in E minor, BWV 996 [https://youtu.be/CPjfgRfRU\\_g](https://youtu.be/CPjfgRfRU_g)

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals, analyze non-chord tones, and specify the cadence. Notate the finished product using music notation software and email the specified file type to your instructor before class.

Lead sheet: \_\_\_\_\_

Motives: \_\_\_\_\_

g: \_\_\_\_\_

Cadence: \_\_\_\_\_

(continued on next page)

Section 3. For the following example:

- Write the lead-sheet symbols
- Write the chords as half notes in the bass clef staff
- Analyze non-chord tones, including the ones you write
- Alter the given motives as specified to fit the harmony
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: \_\_\_\_\_

Motives:

Motives:

1 2 1 2

frag. a frag. b

G: I vi ii/3rd V

Lead sheet:

The first system of the musical score is written for piano. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody is in the treble clef. Above the staff, there are three labels with brackets indicating harmonic progressions: 'frag. a aug.' (first measure), 'frag. b aug. & inv.' (second measure), and '2 inv.' (third and fourth measures). The notes are: first measure (F#4), second measure (F#4), third measure (F#4), and fourth measure (F#4). Below the staff, there are four Roman numerals: I, I/3rd, V, and I, corresponding to the measures.

Cadence: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 12: Melodic Analysis—Part 2*

Section 1. For the following examples:

- Analyze subphrases using letters and primes (a, a', b, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: \_\_\_\_\_

Subphrases: \_\_\_\_\_

e: \_\_\_\_\_

Lead sheet: \_\_\_\_\_

(subphrases)

Dvorak, Symphony No. 9, IV <https://youtu.be/89jOPAGJq-M?t=15>

(continued on next page)

NAME \_\_\_\_\_

G                  Am D                  F#<sup>o</sup>7                  G                  Em    Am<sup>7</sup>                  D                  G

Subphrases:

The musical score is for a piece in 3/4 time, marked with a key signature of one sharp (F#). The tempo is indicated as 'p' (piano). The score is written for a single melodic line, likely for a voice or a single instrument, with a treble and bass staff. The melody is characterized by a series of chords and rests, with a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings.

G: \_\_\_\_\_

Mozart, Symphony No. 40, K. 550, III <https://youtu.be/muQLc1SFUqw?t=1m44s>

Section 2. For the following example:

- Write the lead-sheet symbols
- Write the chords in the bass clef staff
- Alter the given motives as specified to fit the harmony
- Analyze non-chord tones, including the ones you write
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet:

Motives:	1	2	1	2 int. ch.	1 aug.	2 aug. & int. ch.
----------	---	---	---	------------	--------	-------------------

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which starts with a C4 quarter note, followed by a G4 quarter note, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff contains a simple accompaniment, starting with a C3 half note, followed by a G2 half note, and then a series of quarter notes: F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The key signature is one flat (Bb) and the time signature is common time (C).

F: I

V

vi

ii/3rd

Lead sheet: \_\_\_\_\_

1 inv.      2 inv.      1 inv.      2 inv.      1 aug.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The melody is written in the treble clef and consists of six eighth notes: G4, A4, Bb4, C5, D5, and E5. The bass clef part is empty. The system is divided into two measures by a bar line.

I

V

# I

Cadence:



# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 2

### Practice Test

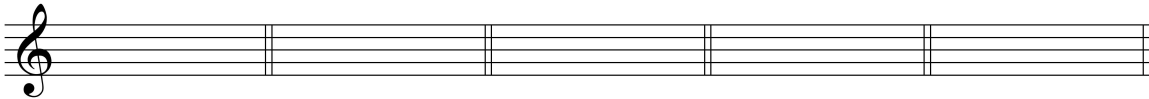
Section 1. Place the corresponding letter in the blank for each cadence. (4 points)

_____ Plagal Cadence	A. V-VI
_____ Half Cadence	B. IV-V
_____ Authentic Cadence	C. V-I
_____ Deceptive Cadence	D. IV-I

Section 2. Please fill in the blanks in the table below. (9 points)

Non-Chord Tone Name	Approached by	Left by
	Leap	
		Leap in opposite direction
		Step in same direction
Retardation		

Section 3. Given the key and Roman numeral, please write the specified chords. Include key signatures. (23 points)



Ab: IV

f#: ii<sup>o</sup>/3<sup>rd</sup>Eb: vii<sup>o</sup>/3<sup>rd</sup>Bb: IV<sup>M7</sup>/5<sup>th</sup>g: V<sup>7</sup>

Section 4. For the following example, analyze the harmonies using lead sheet symbols above the grand staff and roman numerals below it. Analyze the non-chord tones. Label suspensions by numerical type. The example is in major. (24 points)

Lead-sheet: \_\_\_\_\_

F: \_\_\_\_\_

Section 5. *For the following example:*

**First**, Analyze motives using numbers (1, 2, etc.), noting alterations.

**Second**, label the chords with Roman numerals. (This example is in B♭ major.).

**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).

**Fourth**, specify the cadence that ends the example. (24 points)

Motives:

Rom. Num:     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

Function:     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

Cadence: \_\_\_\_\_

Section 6. *For the following example:*

**First**, Analyze subphrases using letters and primes (a, a', b, etc.) and motives using numbers, noting motivic alteration when it occurs.

**Second**, label the chords with Roman numerals. (This example is in D major.).

**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).

**Fourth**, specify the cadence that ends the example. (27 points)

Subphrases:

Motives:

Rom. Num:     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

Function:     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

Cadence: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 13: Form in Popular Music*

For each song, fill in the beginning time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, coda, A, B, or C section, etc.), and the number of bars in each section of the form. There may be more lines provided than needed for each example.

a. My Romance: <https://youtu.be/Mk0uN5Eh-yI>

Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars

Formal type (circle one): Verse-Chorus    AABA    ABAC

b. Learn to Fly: <https://youtu.be/HJMLLKgknvk>

Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
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 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars

Formal type (circle one): Verse-Chorus    AABA    ABAC

c. As Time Goes By: <https://youtu.be/d22CiKMPpaY>

Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
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 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars

Formal type (circle one): Verse-Chorus      AABA      ABAC

d. Rude: <https://youtu.be/Plh2xe4jnpk>

Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
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 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars  
 Time \_\_ : \_\_ Section Type: \_\_\_\_\_, \_\_ bars

Formal type (circle one): Verse-Chorus      AABA      ABAC

**HOMEWORK EXERCISES***Assignment 14: Phrases in Combination 1*

For each two-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (′) to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel period, contrasting period, repeated phrase, phrase group, or phrase chain).

a. Schubert, Die Winterreise, D. 911, No. 11, “Frühlingstraum”

<https://youtu.be/p3uIKdOhRal?t=9s>

A: \_\_\_\_\_

\_\_\_\_\_

(continued on next page)

b. J.S. Bach, *Jesu, Joy of Man's Desiring*, BWV 147

<https://youtu.be/9ayLUAWmatk>

G:

c. Haydn, Sonata in C, Hob XVI: 35, II [https://youtu.be/iJGeH\\_4fcro](https://youtu.be/iJGeH_4fcro)

F:

**HOMEWORK EXERCISES***Assignment 15: Phrases in Combination 2*

For each four-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel double period or repeated period).

(continued on next page)

a. Tchaikovsky, Nutcracker Suite, “Trepak” <https://youtu.be/67maTrrSKjg>

First system of musical notation for "Trepak" by Tchaikovsky. The piece is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with dynamic markings *f* and *p*, and a fortissimo (*sf*) accent. The second staff (bass clef) provides a harmonic accompaniment with chords and single notes.

G:

Second system of musical notation. The first staff continues the melody with a mezzo-forte (*mf*) dynamic marking. The second staff continues the accompaniment. A crescendo hairpin is visible over the first staff.

Third system of musical notation. The first staff continues the melody with dynamic markings *f* and *p*, and a fortissimo (*sf*) accent. The second staff continues the accompaniment.

Fourth system of musical notation. The first staff continues the melody with a mezzo-forte (*mf*) dynamic marking. The second staff continues the accompaniment. A crescendo hairpin is visible over the first staff.



b. Mozart, Piano Concert in A major, K. 488, I <https://youtu.be/DXeBFhqViYg>

A:

\_\_\_\_\_ (which one is the cadence?)

\_\_\_\_\_ (which one is the cadence?)

# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 3

### Practice Test

Section 1. Please specify the note name and register number. (4 points)



1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

Section 2. Please write the following key signatures. Make sure your sharps and flats correctly placed.


1. E $\flat$  minor


2. B major

3. D $\sharp$  minor4. A $\flat$  major

Section 3. Please answer the following questions.

1. What is the meter of 12/8? \_\_\_\_\_
2. Name two time signatures that are compound duple. \_\_\_\_\_ and \_\_\_\_\_
3. What is the meter of 2/8? \_\_\_\_\_
4. Name two times signatures that are simple triple. \_\_\_\_\_ and \_\_\_\_\_

Section 4. Please identify the following intervals.



1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

Section 5. Please write the interval above or below the given note, as specified.

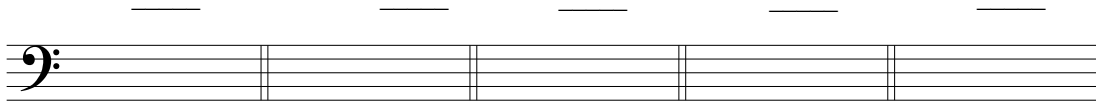


1. +6 $\uparrow$  2. M3 $\downarrow$  3. °7 $\uparrow$  4. m7 $\downarrow$

(continued on next page)

NAME \_\_\_\_\_

Section 6. Analyze the Roman numerals to write the lead-sheet symbols above and the notes of the triad or seventh chord on the staff.



1. D: ii<sup>5</sup>/th

2. e: ii<sup>ø</sup>7

3. F: vii<sup>ø</sup>7/7th

4. g: V

5. Ab: IV<sup>M</sup>7/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, [https://youtu.be/dwJ\\_N4KSzil](https://youtu.be/dwJ_N4KSzil)):

- **First**, finish labeling the **motives** (use “mot. 1,” “mot. 2,” etc.) in bars 1-8
- **Second**, finish labeling **subphrases**. In bars 1-8, use “subphrase a,” “subphrase b,” etc. For slight alterations, use “subphrase a’,” etc.
- **Third**, finish labeling **phrases** (use “a,” “b,” etc.) in bars 1-8
- **Fourth**, label each non-chord tone (the non-chord tones are in parentheses)
- **Fifth**, label the chords with lead sheet symbols
- **Sixth** label the chords with roman numerals using uppercase for major and lowercase for minor, and specifying inversion. (This example is in minor)
- **Seventh**, under each roman numeral, list each chord’s harmonic function (use “ton.” for tonic, “dom.” for dominant, “pre-dom.” for pre-dominant, and “ton. prol.” for tonic prolongation)

phrases: \_\_\_\_\_ a

subphrases: \_\_\_\_\_ subphrase a

motives: \_\_\_\_\_ mot. 1

Lead Sheet: \_\_\_\_\_

Rom. Num: \_\_\_\_\_

Function: \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

phrases: \_\_\_\_\_

subphrases: \_\_\_\_\_

motives: \_\_\_\_\_

Lead Sheet: \_\_\_\_\_

Rom. Num: \_\_\_\_\_

Function: \_\_\_\_\_ (N/A) \_\_\_\_\_

1. Which cadence concludes the *first* phrase in the example above?
 

(a) a deceptive cadence	(c) a plagal cadence
(b) a half cadence	(d) an authentic cadence
  
2. Which cadence concludes the *second* phrase in the example above?
 

(a) a deceptive cadence	(c) a plagal cadence
(b) a half cadence	(d) an authentic cadence
  
3. Given the cadences and melodic organization, what is the name of the form of the example above?
 

(a) a parallel period	(c) a phrase group
(b) a contrasting period	(d) a phrase chain

**HOMEWORK EXERCISES***Assignment 16—Figured Bass Inversion Symbols*

Section 1. Analyze the triads with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: \_\_\_\_\_

Section 2. Analyze the seventh chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: \_\_\_\_\_

Section 3. Label the given chords using Roman numerals with figured bass inversion symbols.

Lead-sheet: \_\_\_\_\_

Rom. num.: 1. D: \_\_\_\_\_ 2. g: \_\_\_\_\_ 3. e: \_\_\_\_\_ 4. f: \_\_\_\_\_

Lead-sheet: \_\_\_\_\_

Rom. num.: 5. E: \_\_\_\_\_ 6. d: \_\_\_\_\_ 7. B: \_\_\_\_\_ 8. D $\flat$ : \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

Section 4. Write the specified chords. Include key signatures. Write lead-sheet symbols above.

1. A: I<sup>6</sup>

2. F: ii<sub>2</sub><sup>4</sup>

3. b: V<sub>5</sub><sup>6</sup>

4. g: vii<sup>06</sup>

5. e: iv<sub>4</sub><sup>6</sup>

6. Bb: vii<sup>04</sup><sub>3</sub>

7. f#: VII<sup>6</sup>

8. Eb: IV<sup>M6</sup><sub>5</sub>

Section 5. Analyze the excerpt using Roman numerals with figured bass inversion symbols below and lead-sheet symbols above. Analyze non-chord tones.

J.S. Bach, Chorale 309, "O Mensch, beweine' dein' Sünde groß"

Lead-sheet: 

E♭: 

**HOMEWORK EXERCISES***Assignment 17—Secondary Dominants: Assignment 1*

Section 1. Approach each chord with its secondary dominant seventh chord (whose root lies a perfect 5<sup>th</sup> above the root of the chord of resolution). Label chords with Roman numerals below and lead-sheet symbols above.

Section 1 consists of two rows of musical notation. The first row is in bass clef, starting with a D major chord (two sharps). It is followed by three empty boxes for secondary dominant seventh chords, each with a curved arrow pointing to the next chord. Below the first box is the label 'D: \_\_\_\_\_' and below each of the three boxes is 'V<sup>7</sup>/\_\_\_\_\_'. The second row is in treble clef, starting with a G major chord (one sharp). It is followed by three empty boxes for secondary dominant seventh chords, each with a curved arrow pointing to the next chord. Below the first box is the label 'g: \_\_\_\_\_' and below each of the three boxes is 'V<sup>7</sup>/\_\_\_\_\_'. Above each empty box is a horizontal line for a lead-sheet symbol.

Section 2. Analyze the following secondary dominants. Include lead-sheet symbols above.

Section 2 consists of two rows of musical notation, each with five measures. Each measure contains a secondary dominant seventh chord. Above each measure is a horizontal line for a lead-sheet symbol. Below each measure is a number and a chord name followed by a blank line for analysis.

1. F: \_\_\_\_\_      2. E: \_\_\_\_\_      3. g: \_\_\_\_\_      4. b: \_\_\_\_\_      5. c: \_\_\_\_\_

6. A $\flat$ : \_\_\_\_\_      7. G: \_\_\_\_\_      8. f $\sharp$ : \_\_\_\_\_      9. D $\flat$ : \_\_\_\_\_      10. d: \_\_\_\_\_

Section 3. For the example below, please do the following:

- Copy the notes from the upper staff to the lower staff while adding the specified non-chord tones (UNT = upper neighbor tone); some of these are actually “embellishing tones” and are technically chord tones rather than non-chord tones
- Realize the lead-sheet symbols using quarter-note accompanimental texture
- Analyze the chords using Roman numerals with figured bass inversion symbols below the lower staff
- Notate this example using music notation software (such as MuseScore)
  - Turn in a printed-out score
  - Submit a MuseScore file or .ogg audio file as an email attachment

PT PT PT PT chro. PT DN Ant UNT

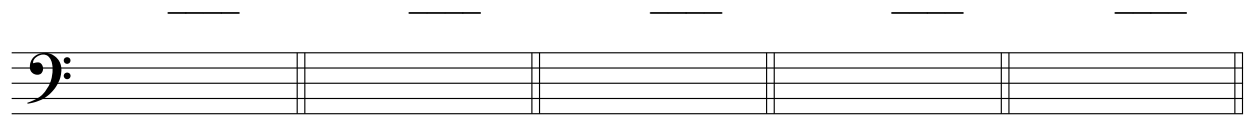
Am A<sup>7</sup>/G Dm/F Am/E B<sup>7</sup>/D<sup>#</sup> B<sup>7</sup> Esus<sup>4</sup> E

Am: \_\_\_\_\_

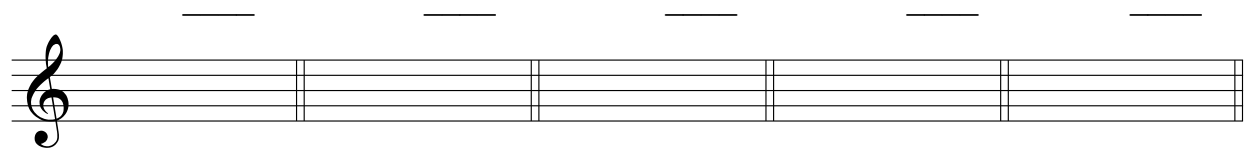


**HOMEWORK EXERCISES***Assignment 18—Secondary Dominants: Assignment 2*

Section 1. Write the following secondary dominants. Include lead-sheet symbols above. Include key signatures.



1.  $A\flat$ :  $V^4_3/vi$     2. E:  $V^7/IV$     3.  $D\flat$ :  $V^4_2/ii$     4. c:  $V^6_5/III$     5. g:  $V^6_4/V$



6.  $B\flat$ :  $V^4_2/IV$     7.  $f^\sharp$ :  $V^4_3/VI$     8. e:  $V^4_2/VII$     9. F:  $V^6_5/ii$     10. d:  $V^6/V$

Section 2. For the following excerpt from Beethoven's "Pathétique" Sonata (II):

- Analyze the harmonies with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below
- Specify non-chord tones (the notes in parentheses)
- Name the form of the 8-measure excerpt (see Chapter 13, *Phrases in Combination*)

Listen at <https://youtu.be/mWgOJevGQ3g>

\_\_\_\_\_

$A\flat$ : \_\_\_\_\_  
 1      2      3      4      5      6      7      8      9

10 11 12 13 14 15 16

Section 3. For the following example:

- Alter the given motives as specified, analyzing non-chord tones
- Add accompanimental texture of arpeggiated chords (see Chapter 14, *Accompanimental Textures*)
- Analyze the lead-sheet symbols above the upper staff using the Roman numerals
- Notate this example using music notation software (such as MuseScore)
  - Turn in a printed-out score
  - Submit a MuseScore file or .ogg audio file as an email attachment

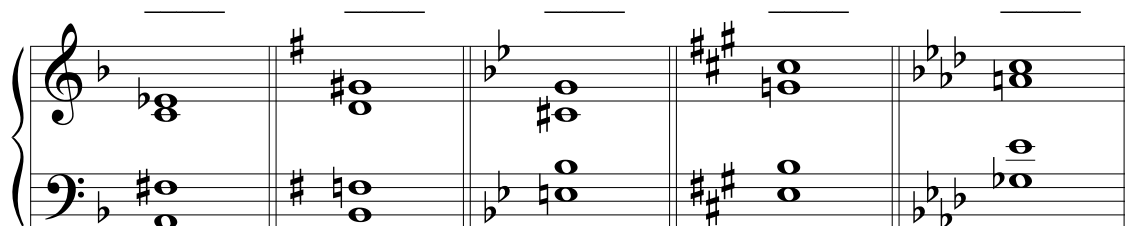
Lead-sheet: \_\_\_\_\_

mot. 1 mot. 2 mot. 3 mot. 4 3 inv. mot. 4 1 inv.

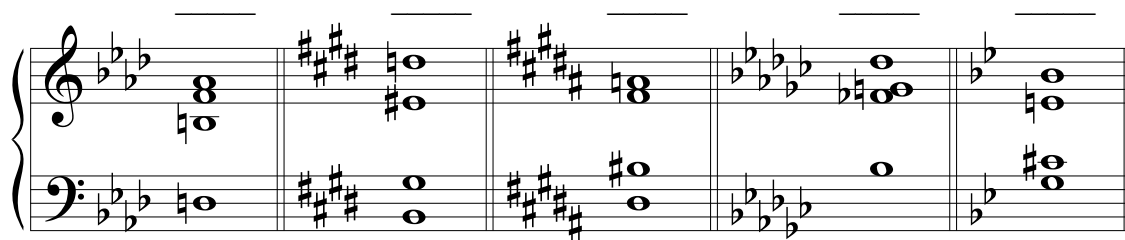
d: i III<sup>6</sup><sub>4</sub> VI III iv V<sup>6</sup>/V V<sub>sus</sub><sup>4</sup> V

**HOMEWORK EXERCISES***Assignment 19—Secondary Diminished Chords: Assignment 1*

Section 1. Analyze the chords below with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the grand staff.

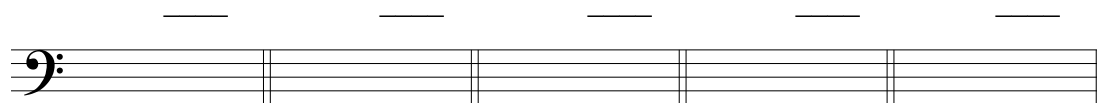


1. d: \_\_\_\_\_ 2. e: \_\_\_\_\_ 3. B $\flat$ : \_\_\_\_\_ 4. f $\sharp$ : \_\_\_\_\_ 5. A $\flat$ : \_\_\_\_\_

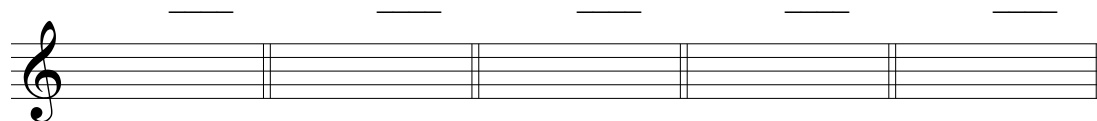


6. f: \_\_\_\_\_ 7. c $\sharp$ : \_\_\_\_\_ 8. B: \_\_\_\_\_ 9. e $\flat$ : \_\_\_\_\_ 10. g: \_\_\_\_\_

Section 2. Write the following secondary diminished chords. Include key signatures.



1. E $\flat$ : vii $^{\circ 6}$ /vi 2. f: vii $^{\circ 4}_3$ /VI 3. B $\flat$ : vii $^{\circ 4}_2$ /V 4. e: vii $^{\circ 7}$ /VII 5. d: vii $^{\circ 4}_3$ /V



6. F: vii $^{\circ 6}$ /IV 7. g: vii $^{\circ 7}$ /III 8. c: vii $^{\circ 6}_5$ /V 9. D: vii $^{\circ 6}$ /ii 10. f $\sharp$ : vii $^{\circ 4}_2$ /V

(continued on next page)

Section 3. For each example, analyze lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff. Analyze non-chords in parentheses. (Note: Stemless noteheads in parentheses are reminders of previously articulated notes that are still sounding.)

Billy Joel, “Just the Way You Are” <https://youtu.be/HaA3YZ6QdJU?t=7s>

Don't go chang-ing \_\_\_\_\_ to try and please \_\_\_\_\_ me \_\_\_\_\_

D: \_\_\_\_\_

J.S. Bach, Chorale 202, “O wir armen Sünder”

e: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 20—Secondary Diminished Chords: Assignment 2*

Section 1. Analyze the chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Record this score into Soundtrap or another multi-track recording software program you are familiar with. When you have finished recording it, export it and share the audio file in MP3 format with your instructor. (Demonstrated in class.)

(♩ = 72)

Voice

We danced un - der the stars;

Lead-sheet: \_\_\_\_\_

Keyboard

Bass

Rom. num.: \_\_\_\_\_

Hi-Hat  
Snare Drum  
Bass Drum

on a sum - mer night

Lead-sheet: \_\_\_\_\_

Rom. num.: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 21—Mode Mixture*

Section 1. Analyze the following chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below.

E: \_\_\_\_\_ 1      F: \_\_\_\_\_ 2      D: \_\_\_\_\_ 3      E $\flat$ : \_\_\_\_\_ 4      A: \_\_\_\_\_ 5      B $\flat$ : \_\_\_\_\_ 6

Section 2. Given the Roman numeral and key, write the key signature, notate the chord on the staff, and analyze with lead-sheet symbols.

E $\flat$ :  $\flat$ VII<sup>7</sup>      b: V<sup>6</sup>/<sub>5</sub>/iv      A:  $\flat$ III      g: vii<sup>o7</sup>/V      A $\flat$ : ii<sup>o4</sup><sub>3</sub>      G: ii<sup>o6</sup>

Section 3. For this excerpt from Robert Schumann's "Ich grolle nicht" (from *Dichterliebe*, Op. 48), analyze the chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below. Also, analyze the two non-chord tones. <https://youtu.be/c74ssX7IGq8>

mf      Ich groll-e nicht, und wenn das Herz auch bricht.

mf

C: \_\_\_\_\_

(continued on next page)

Section 4. Complete the following portion of the homework in Soundtrap.

- Determine chords that fulfill the requested harmonic function in the blank measures and notate them
- Analyze all chords with lead-sheet symbols, Roman numerals, and by harmonic function
- Record the chords in whole notes at a slow tempo like 60 or 70 b.p.m. using a sound from Synths→Rhythmic
- Record the bass in whole notes using a sound from Synths→Rhythmic
- Click on the eighth-note “Loops” icon on the right, then click “Drums” and listen to different drum loops by clicking on them; drag a loop you like to the area below your other tracks; drag the circle at the top right of the loop as necessary to fill 8 bars
- You can now make the tempo faster if you like (100 to 120)
- Click File→Export to create an MP3 version
- Submit the MP3 file electronically before the start of class

Lead-sheet: \_\_\_\_\_

A musical score for the song "The Rose Tree". It consists of two staves: a treble staff and a bass staff, both in 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The melody is written in the treble staff, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment, starting with a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note C4. The score is divided into four measures by vertical bar lines.

Rom. num.: \_\_\_\_\_

Function: Tonic                  Mode mixture                  Tonic

(with b6)

---

L.S.: \_\_\_\_\_

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord consisting of G4, B-flat4, and D5. The second measure is empty. The third measure contains a whole note chord consisting of G4, B-flat4, and D5. The fourth measure contains a whole note chord consisting of G4, B-flat4, and D5. The bass staff begins with a bass clef. The first measure contains a whole note chord consisting of G3, B-flat3, and D4. The second measure is empty. The third measure contains a whole note chord consisting of G3, B-flat3, and D4. The fourth measure contains a whole note chord consisting of G3, B-flat3, and D4.

R.N.: \_\_\_\_\_

Func.: \_\_\_\_\_ Secondary of V \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 22—The Neapolitan Chord*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Remember to use “N” instead of  $\flat\text{II}$ .

f#: \_\_\_\_\_ f: \_\_\_\_\_ e: \_\_\_\_\_ B $\flat$ : \_\_\_\_\_ D: \_\_\_\_\_ d: \_\_\_\_\_

1 2 3 4 5 6

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. c#: N<sup>6</sup>    2. b: N    3. G:  $\flat\text{VII}^7$     4. d: vii<sup>o6</sup>/<sub>5</sub>/V    5. F: N<sup>6</sup><sub>4</sub>    6. f#: N<sup>6</sup>

(continued on next page)



Section 3. In this excerpt from “Die Krähe” from Franz Schubert’s song cycle *Die Winterreise*, analyze chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Identify any non-chord tones by putting parentheses around them and labeling them. Remember, non-chord tones do not fit in a chord when the chord is stacked in thirds.

<https://youtu.be/G-Gp41-IZuY>

First system of the musical score for “Die Krähe” from Franz Schubert’s *Die Winterreise*. The score is in B-flat major, 2/4 time. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The piano part features a continuous triplet accompaniment. The vocal line has a melodic phrase. The piano part has a dynamic marking *p* (piano).

c: \_\_\_\_\_

Second system of the musical score for “Die Krähe” from Franz Schubert’s *Die Winterreise*. The score continues from the first system, with the same three staves (vocal, piano treble, piano bass). The piano part continues with the triplet accompaniment. The vocal line continues with the melodic phrase. The piano part has a dynamic marking *p* (piano).

\_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 23—Augmented 6<sup>th</sup> Chords 1*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

D: \_\_\_\_\_ 1      A $\flat$ : \_\_\_\_\_ 2      G: \_\_\_\_\_ 3      B: \_\_\_\_\_ 4      B $\flat$ : \_\_\_\_\_ 5      c: \_\_\_\_\_ 6

f $\sharp$ : \_\_\_\_\_ 7      f: \_\_\_\_\_ 8      G: \_\_\_\_\_ 9      g: \_\_\_\_\_ 10      b: \_\_\_\_\_ 11      F: \_\_\_\_\_ 12

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. E $\flat$ : It<sup>+6</sup>      2. a: Ger<sup>+6</sup>      3. D: EnGer<sup>+6</sup>      4. c: V $\frac{4}{3}$ /V      5. B $\flat$ : Fr<sup>+6</sup>

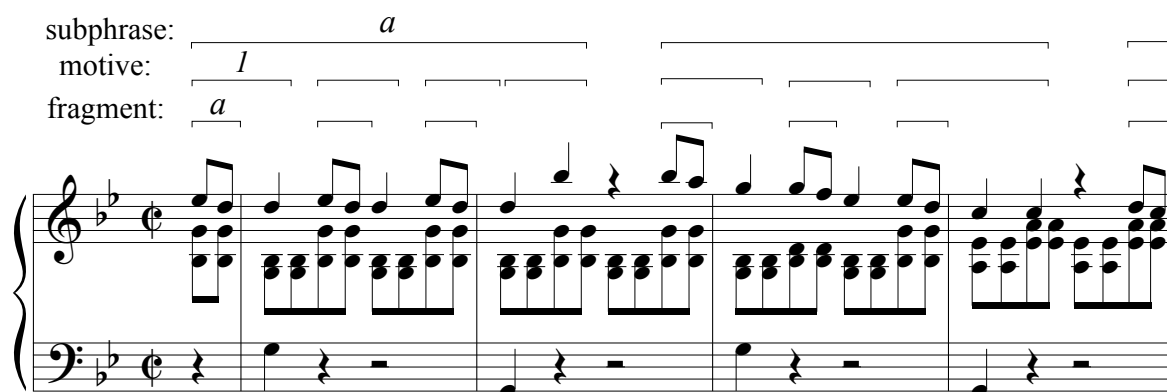
6. f: N<sup>6</sup>      7. A $\flat$ : vii<sup>o7</sup>/V      8. b: Fr<sup>+6</sup>      9. F:  $\flat$ III $\frac{6}{4}$       10. c $\sharp$ : vii<sup>o4</sup>/iv

Section 3. In the following example, analyze subphrases, motives, fragments, non-chord tones (some are *not* in parentheses), and Roman numerals. <https://youtu.be/JTc1mDieQI8>

subphrase: *a*

motive: *l*

fragment: *a*

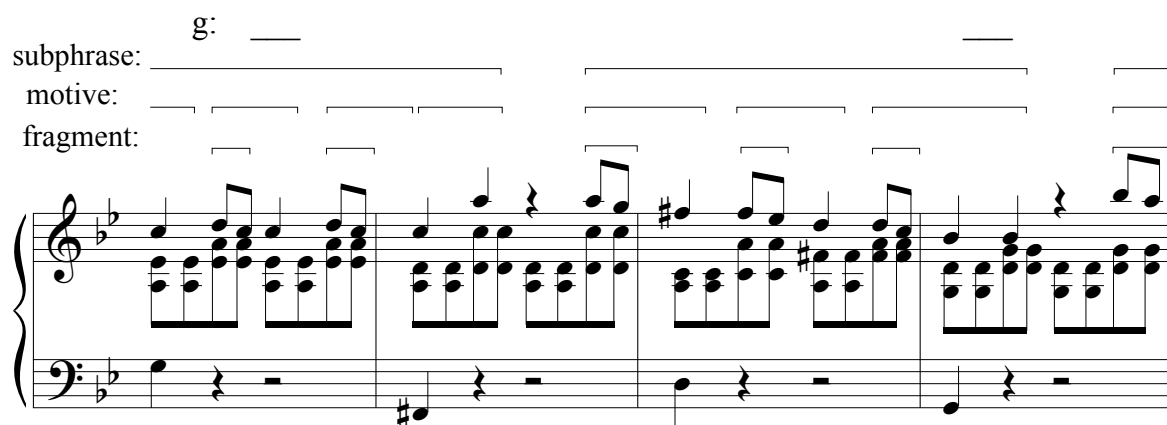


g: \_\_\_\_\_

subphrase: \_\_\_\_\_

motive: \_\_\_\_\_

fragment: \_\_\_\_\_

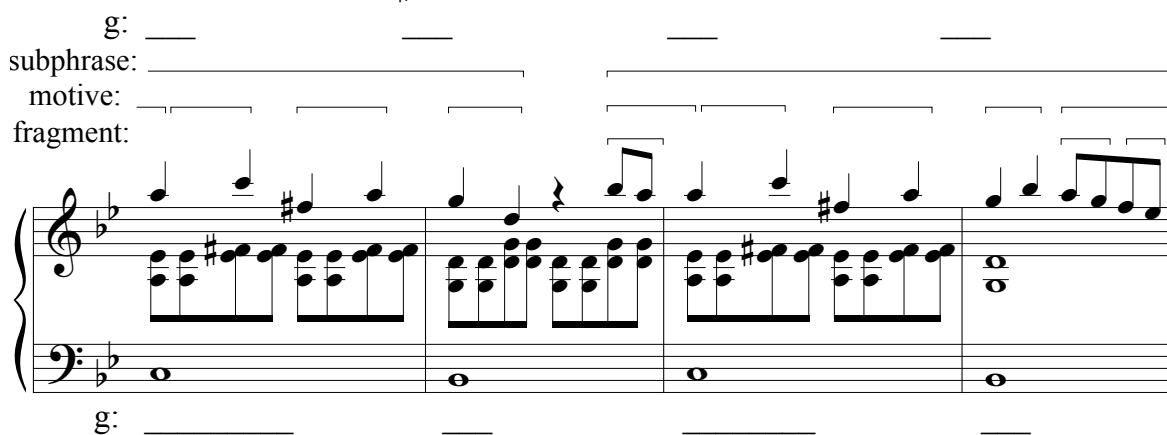


g: \_\_\_\_\_

subphrase: \_\_\_\_\_

motive: \_\_\_\_\_

fragment: \_\_\_\_\_

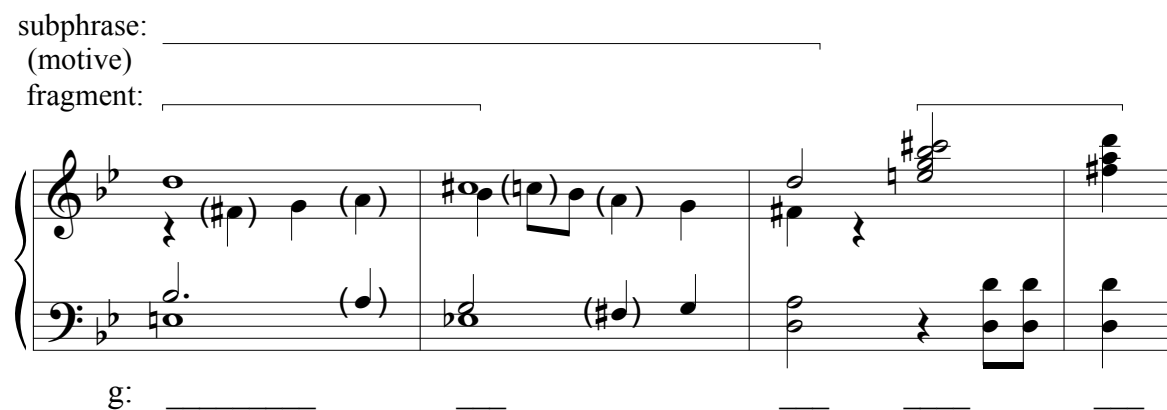


g: \_\_\_\_\_

subphrase: \_\_\_\_\_

(motive) \_\_\_\_\_

fragment: \_\_\_\_\_



**HOMEWORK EXERCISES***Assignment 24—Augmented 6<sup>th</sup> Chords 2*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Four musical staves showing chords for analysis. Each staff has a blank line above for a lead-sheet symbol and a blank line below for a Roman numeral with figured bass inversion symbols.

1. G: \_\_\_\_\_ 2. g: \_\_\_\_\_ 3. A: \_\_\_\_\_ 4. d: \_\_\_\_\_

Four musical staves showing chords for analysis. Each staff has a blank line above for a lead-sheet symbol and a blank line below for a Roman numeral with figured bass inversion symbols.

5. Eb: \_\_\_\_\_ 6. b: \_\_\_\_\_ 7. F: \_\_\_\_\_ 8. c#: \_\_\_\_\_

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

Four blank musical staves for writing notes and lead-sheet symbols.

1. f: Fr<sup>+6</sup> 2. Ab: ii<sup>ø4</sup><sub>2</sub> 3. E: EnGer<sup>+6</sup> 4. d: vii<sup>o6</sup><sub>5</sub>/V

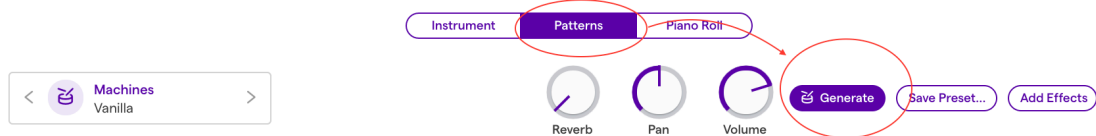
Four blank musical staves for writing notes and lead-sheet symbols.

5. G: Ger<sup>+6</sup> 6. D: N<sup>6</sup> 7. b: V<sup>4</sup><sub>3</sub>/V 8. eb: Fr<sup>+6</sup>

(continued on next page)

## Section 3. In Soundtrap, create the following:

- Use the “Bo Diddley Beat” for chords and bass line (see [Section 14.6](#) in the text)
  - Slow the tempo down to 60 bpm or slower to record
  - Experiment with different guitar/keyboard and bass sounds
  - Apply the chord symbols to the rhythmic figures in the guitar and bass parts
  - Copy and transpose the chords in the first 8 measures of the piece after recording the first bar (this will be demonstrated in class). Record or input the final 8 bars.
- Drums: Click “Add New Track,” then select “Drums and beats” then select “Patterns” then “Generate” (circled in red below). You can click “Generate” several times to keep trying new patterns. Drag your chosen pattern to last 16 measures.



- Speed the tempo up to 120 bpm when you're done
- Analysis: Analyze the lead-sheet symbols as Roman numerals in C major
- Submit an MP3 file

Chord symbols: C, F, C, G

Instrument labels: Guitar or Electric Piano sound, Bass, Organ sound, Drum groove (if not using "Drummer")

(composition continued on next page)

## Section 3 continued.

The musical score is divided into two systems, each with a piano (piano) and guitar (guitar) part. The piano part is written in treble and bass staves, and the guitar part is written in treble and bass staves. The chords are indicated above the guitar staff.

**System 1:**

- Chord C:** Treble staff has a whole note chord (C4, E4, G4). Bass staff has a whole note chord (C2, E2, G2).
- Chord Eø7:** Treble staff has a whole note chord (E4, G4, Bb4, D5). Bass staff has a whole note chord (E2, G2, Bb2, D3).
- Chord F:** Treble staff has a whole note chord (F4, A4, C5). Bass staff has a whole note chord (F2, A2, C3).
- Chord Ab7:** Treble staff has a whole note chord (Ab4, C5, Eb5, G5). Bass staff has a whole note chord (Ab2, C3, Eb3, G3).

**System 2:**

- Chord G:** Treble staff has a whole note chord (G4, B4, D5). Bass staff has a whole note chord (G2, B2, D3).
- Chord C:** Treble staff has a whole note chord (C4, E4, G4). Bass staff has a whole note chord (C2, E2, G2).

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 4

## Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

1. c#: \_\_\_\_\_ 2. e: \_\_\_\_\_ 3. D: \_\_\_\_\_ 4. F: \_\_\_\_\_ 5. g: \_\_\_\_\_

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

\_\_\_\_\_

1. Eb: V<sup>4</sup>/<sub>3</sub>/iii    2. f#: N<sup>6</sup>    3. G: ii<sup>ø</sup><sub>5</sub><sup>6</sup>    4. d: vii<sup>ø</sup><sub>2</sub><sup>4</sup>/VI    5. Ab: EnGer<sup>+6</sup>

Section 3. Please analyze non-chord tones in parentheses. Analyze chords using lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet: \_\_\_\_\_

Bb: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 25—Modulation 1*

Section 1. For each given key, list the five closely-related keys.

1. c: \_\_\_\_\_

2. B $\flat$ : \_\_\_\_\_

3. E: \_\_\_\_\_

4. d $\sharp$ : \_\_\_\_\_5. G $\flat$ : \_\_\_\_\_6. f $\sharp$ : \_\_\_\_\_

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: D: I V I  $\text{vi}$   
 \_\_\_\_\_:  $\text{ii}$  I<sup>6</sup>  $\text{ii}^6$  I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: E $\flat$ : I V<sub>5</sub><sup>6</sup>/IV IV  $\text{ii}$   
 \_\_\_\_\_:  $\text{vi}$   $\text{ii}_5^6$  I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: f: i V<sub>3</sub><sup>4</sup>/VI VI  $\text{ii}^{\circ 6}$   
 \_\_\_\_\_:  $\text{vii}^{\circ 6}$  I<sup>6</sup>  $\text{ii}_5^{\circ 6}$  I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: a: i V<sup>6</sup> i<sub>2</sub><sup>4</sup>  $\sharp\text{vi}^{\circ 7}$   $\text{iv}^6$   
 \_\_\_\_\_:  $\text{ii}^6$   $\text{ii}$  I<sub>4</sub><sup>6</sup>  $\text{vii}^{\circ 7}/\text{vi}$   $\text{vi}$



Section 3. For this excerpt from Beethoven's *Minuet*, WoO 10, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Complete a motivic analysis of the melody (using numbers—1, 2, etc.) and labeling melodic alteration with it occurs (“inv.,” “int. ch.,” etc.)
- Label cadences
- Name the form of the excerpt: \_\_\_\_\_  
(Audio and score can be found at <https://youtu.be/ttHwuyJsZAI>)

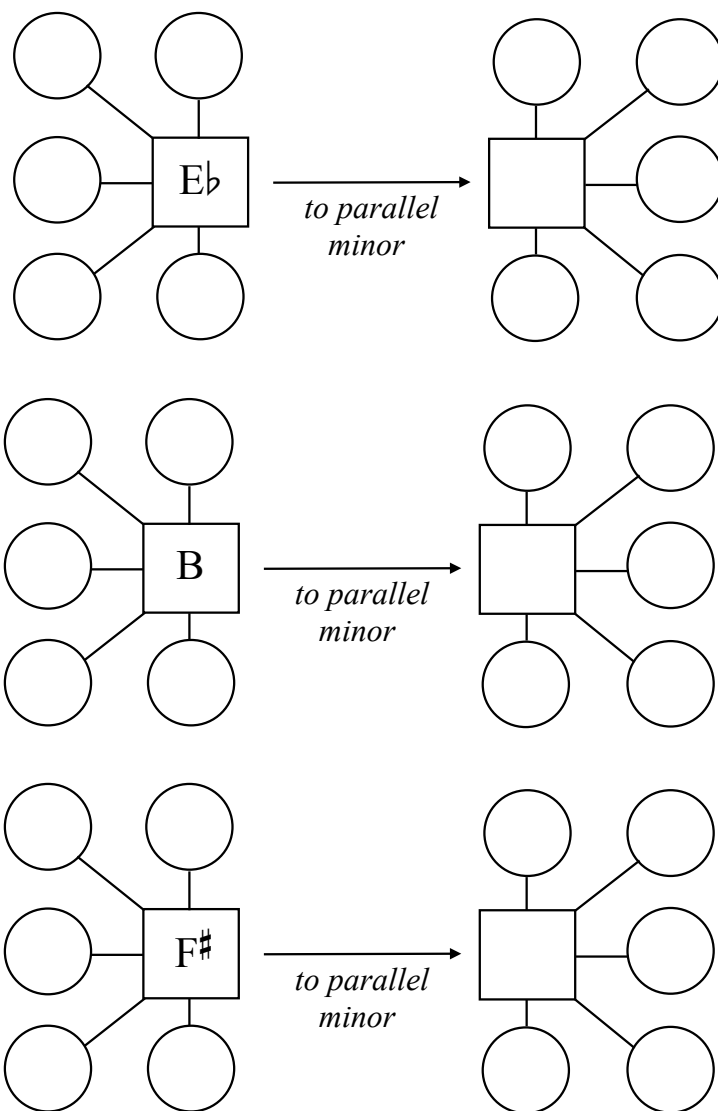
(cadence type? \_\_\_\_\_)

determine pivot  
and include bracket

(cadence type? \_\_\_\_\_)

**HOMEWORK EXERCISES***Assignment 26—Modulation 2*

Section 1. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: D: I I<sup>6</sup> IV V<sup>7</sup>/V  
 \_\_\_\_\_: V<sup>7</sup> vi ii<sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: c: i V<sub>3</sub><sup>4</sup> i V<sub>3</sub><sup>4</sup>/VI  
 \_\_\_\_\_: V<sub>3</sub><sup>4</sup> I<sup>6</sup> ii<sub>5</sub><sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: E: I V<sub>5</sub><sup>6</sup>/vi vi iv<sup>6</sup>  
 \_\_\_\_\_: ii<sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: B $\flat$ : I V<sub>5</sub><sup>6</sup>/IV iv iv<sup>6</sup>  
 \_\_\_\_\_: i<sup>6</sup> ii<sub>5</sub><sup>6</sup> i<sub>4</sub><sup>6</sup> V<sup>7</sup> VI

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: g: i V<sub>3</sub><sup>4</sup>/VI VI N<sup>6</sup>  
 \_\_\_\_\_: I<sup>6</sup> ii<sub>5</sub><sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

(continued on next page)

Section 3. For this excerpt from Haydn's *Minuet*, Hob. IX:3, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Label cadences
- Name the form of the excerpt: \_\_\_\_\_

(cadence type? \_\_\_\_)

determine pivot  
and include bracket

(cadence type? \_\_\_\_)

**HOMEWORK EXERCISES***Assignment 27—Modulation 3*

Section 1. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals: c: \_\_\_\_\_  
 Lead-sheet symbols in Cm: \_\_\_\_\_  
 Lead-sheet symbols in Fm: \_\_\_\_\_  
 Roman numerals: f: \_\_\_\_\_

Roman numerals: A: \_\_\_\_\_  
 Lead-sheet symbols in A: \_\_\_\_\_  
 Lead-sheet symbols in E: \_\_\_\_\_  
 Roman numerals: E: \_\_\_\_\_

Section 2. For the example below, do the following:

- Referring to the “Harmonic Flowchart” in Section 9.4.1 on Harmonic Function, fill in lead-sheet symbols, Roman numerals, and Harmonic Functions for the following example—be sure to put some of the chords in first inversion
- Choose a texture from either Section 14.3 (“Arpeggiated Accompaniments”), Section 14.4.3 (“Repeated 8th-note Chords”), or Section 14.4.4 (“Repeated Quarter-note Chords”)
- Create a melody by adding embellishments (see Chapter 10) and try to create repeating motives and/or subphrases (see Chapter 11); **notes in parentheses provide an alternative melodic path** if you wish to use them instead of the upper notes
- Notate the end result in a music notation program, submitting a printed score and audio playback
- LSS stands for Lead-Sheet Symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

LSS: \_\_\_\_\_

RN: G: \_\_\_\_\_ vi \_\_\_\_\_ vi

D: \_\_\_\_\_

HF: Ton Dom \_\_\_\_\_ PD /V Dom \_\_\_\_\_ Dom Ton PD Cad<sup>6</sup><sub>4</sub> Dom Ton

**HOMEWORK EXERCISES***Assignment 28—Modulation 4*

Section 1. For each of the excerpts below, determine the method of modulation and label it. The starting key is given. Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff.

Mozart, Horn Concerto No. 3 in E-flat major, K. 447, III.

<https://youtu.be/bfVTj-IybbQ?t=1m35s>

*p*

Eb: \_\_\_\_\_

*f* *p*

\_\_\_\_\_

(continued on next page)

Schubert, String Quintet in C major, D. 956, I. <https://youtu.be/4CdJPPqcaBk?t=1m44s>

Violin I:  $f$

Violin II:  $f$

Cello/Double Bass:  $f$

C: \_\_\_\_\_

Violin I:  $pp$

Violin II:  $pp$

Cello/Double Bass:  $pp$

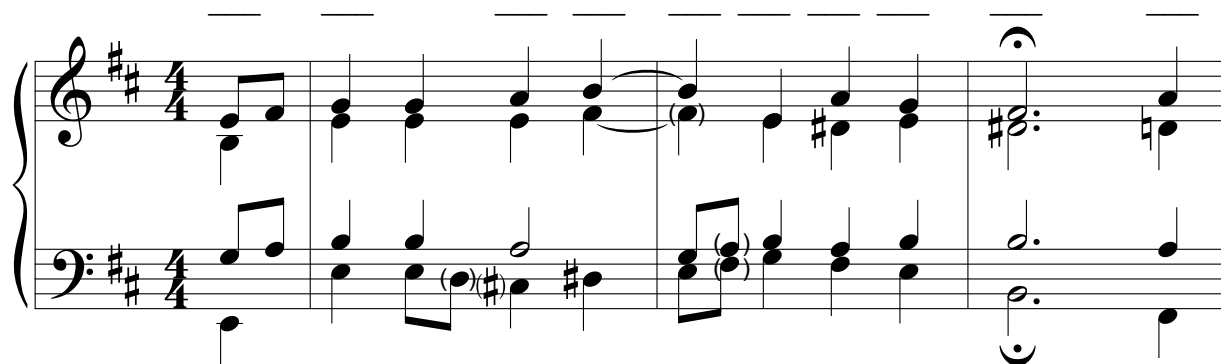
decresc.

(continued on next page)

J.S. Bach, Chorale No. 56, "Christum wir sollen loben schon"

<https://youtu.be/m0pZ3Cdd8fc>

(Sometimes a Dorian key signature was used instead of natural minor in Baroque music; the Dorian mode will be discussed in a later chapter)



e: \_\_\_\_\_



Section 2. List the 4 chromatic mediants for each chord.

- a. Em: \_\_\_\_\_
- b. Ab: \_\_\_\_\_
- c. F#: \_\_\_\_\_
- d. D#m: \_\_\_\_\_



**HOMEWORK EXERCISES***Assignment 29—Modulation 5*

Section 1. Analyze **lead-sheet symbols**, **motives** (with numbers, noting melodic alteration when it occurs), **non-chord tones**, **Roman numerals**, and **harmonic function**.

Mozart, Piano Sonata, K. 284, III <https://youtu.be/gI6HZsLbNXM>

LSS: \_\_\_\_\_

Motives: \_\_\_\_\_

RN: \_\_\_\_\_

HF: \_\_\_\_\_

LSS: \_\_\_\_\_

Motives: \_\_\_\_\_

RN: \_\_\_\_\_

HF: \_\_\_\_\_

Name the accompanimental texture in the example above: \_\_\_\_\_

Name the form of the example above (noting the cadences): \_\_\_\_\_

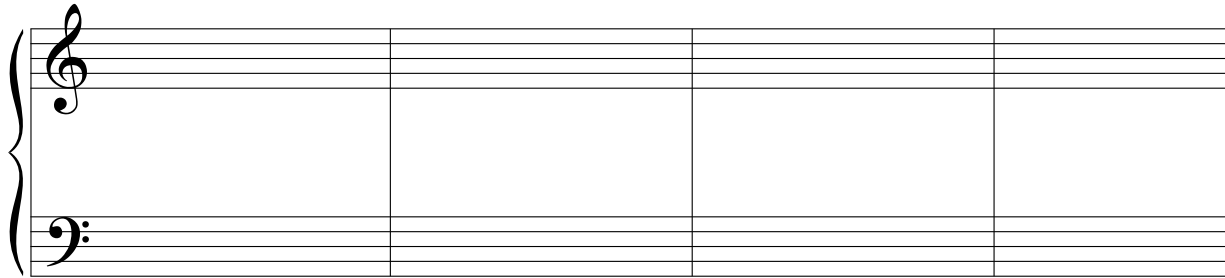
Specify the type of modulation that occurs in the example above: \_\_\_\_\_  
 (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

Section 2. Compose an eight-measure example using the motivic structure **and harmonic function (including the modulation)** as found in the example in Section 1 of this homework assignment. Create a new melody with new motives but the *same sequence* of motives as Mozart. You may use a different time signature, mode, and accompanimental texture.

Notate the final result in a notation program and submit a printed score and a recording.

LSS:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

Motives:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

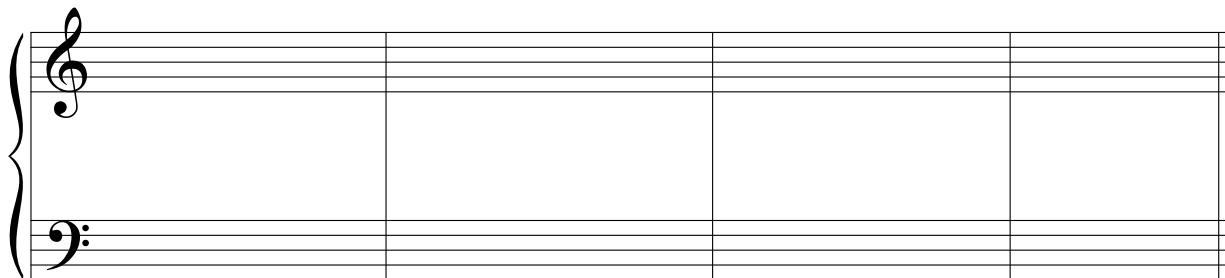


RN:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

HF:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

LSS:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

Motives:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_



RN:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

HF:    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_    \_\_\_

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM  
UNIT 5  
Practice Test

Section 1. For each given key, list the five closely-related keys.

1. b: \_\_\_\_\_

2. A $\flat$ :

Section 2. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals:      G:

Lead-sheet symbols in G:

Lead-sheet symbols in Am:

Roman numerals:      a:

Section 3. List the 4 chromatic mediants for each chord.

a. Fm:

b. B $\flat$ :

Section 4. For the following progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: Eb: I Fr<sup>+6</sup> V I<sup>6</sup>  
: N<sup>6</sup> vii<sup>o7</sup>/V i<sup>6</sup><sub>4</sub> V<sup>7</sup> VI

(continued on next page)

Section 5. For the examples below, determine and label the method of modulation (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation). Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff. Also, analyze non-chord tones.

1.

LSS: \_\_\_\_\_

RN in F: \_\_\_\_\_

2.

LSS: \_\_\_\_\_

RN in f#: \_\_\_\_\_

3.

LSS: \_\_\_\_\_

RN in b: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 30—Enharmonic Modulation 1*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

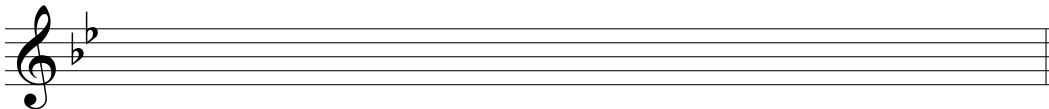
Left exercise: D:  $\text{Ger}^{+6}$   $\xrightarrow{\text{respell}}$  \_\_\_\_\_  $\xrightarrow{\text{resolve}}$  \_\_\_\_\_

Right exercise: f:  $\text{V}^7/\text{VI}$   $\xrightarrow{\text{respell}}$  \_\_\_\_\_  $\xrightarrow{\text{resolve}}$  \_\_\_\_\_

Section 2. For the following Roman numeral progressions, label the chords with lead-sheet symbols, specify the new key, and notate the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

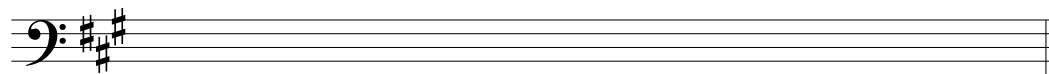
Lead-sheet symbols: \_\_\_\_\_

Roman numerals: g: i  $\text{Ger}^{+6}$   $\text{i}_4^6$   $\text{V}^7$  |  
 \_\_\_\_\_:  $\text{Ger}^{+6}$   $\text{i}_4^6$   $\text{V}^7$  VI  $\text{N}^6$  V



Lead-sheet symbols: \_\_\_\_\_

Roman numerals: A: I  $\text{V}_2^4/\text{IV}$   $\text{IV}^6$   $\text{Ger}^{+6}$  |  
 \_\_\_\_\_:  $\text{V}^7$  vi  $\text{ii}_5^6$   $\text{I}_4^6$   $\text{V}^7$  I



NAME \_\_\_\_\_

Section 3. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

A musical score in 4/4 time, key of E major (three sharps). The treble staff contains four chords: E4 (E-G#-B), F#4 (F#-A-C#), G#4 (G#-B-D#), and A4 (A-C#-E). The bass staff contains four notes: E2, G#2, B2, and D#2. Above the treble staff are seven blank lines for analysis.

E: \_\_\_\_\_

A musical score in 4/4 time, key of E major (three sharps). The treble staff contains four chords: E4 (E-G#-B), F#4 (F#-A-C#), G#4 (G#-B-D#), and A4 (A-C#-E). The bass staff contains four notes: E2, G#2, B2, and D#2. Above the treble staff are seven blank lines for analysis.

b: \_\_\_\_\_

Section 4. For this excerpt from the fourth movement (“Danse nègre”) from Samuel Coleridge-Taylor’s *African Suite* (op. 35), label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. <https://youtu.be/iHqUnfGNybk?t=20>

A musical score in 2/4 time, key of E major (three sharps). The treble staff contains six chords: E4 (E-G#-B), F#4 (F#-A-C#), G#4 (G#-B-D#), A4 (A-C#-E), B4 (B-D#-F#), and C#5 (C#-E-G#). The bass staff contains six notes: E2, G#2, B2, D#2, E3, and G#3. Above the treble staff are seven blank lines for analysis.

D: \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

( p r o l o n g a t i o n . . . )

\_\_\_\_\_

Additionally, please answer the following questions:

What are the birth and death years for Samuel Coleridge-Taylor? \_\_\_\_\_

What are the years of his Op. 1 and his final opus number? \_\_\_\_\_

What year was this piece, *African Suite* (Op. 35), written, and how old was Coleridge-Taylor when he wrote it? \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 31—Enharmonic Modulation 2*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

Left Column Exercises:

- Staff 1:  $d: vii^{o7}$  → resolve \_\_\_\_\_
- Staff 2: respell ( )
- Staff 3: \_\_\_\_\_ → resolve \_\_\_\_\_
- Staff 4: respell ( )
- Staff 5: \_\_\_\_\_ → resolve \_\_\_\_\_
- Staff 6: respell ( )
- Staff 7: \_\_\_\_\_ → resolve \_\_\_\_\_

Right Column Exercises:

- Staff 1:  $f\#: vii^{o7}$  → resolve \_\_\_\_\_
- Staff 2: respell ( )
- Staff 3: \_\_\_\_\_ → resolve \_\_\_\_\_
- Staff 4: respell ( )
- Staff 5: \_\_\_\_\_ → resolve \_\_\_\_\_
- Staff 6: respell ( )
- Staff 7: \_\_\_\_\_ → resolve \_\_\_\_\_

Bottom Exercises:

- Staff 1:  $G: V^7/IV$  → resolve \_\_\_\_\_
- Staff 2: respell ( )
- Staff 3: \_\_\_\_\_ → resolve \_\_\_\_\_

Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

A: \_\_\_\_\_



NAME \_\_\_\_\_

NAME \_\_\_\_\_

Section 4. Complete the following example by doing the following: realize the Roman numerals, continue the accompanimental pattern, and notate the chord members (Rt. = Root) in the upper staff. Finally, embellish the melody with non-chord tones and notate the finished product using notation software. Submit a printed copy and audio.

Chord

Member: Rt. 3rd 5th 7th Rt. 7th 5th 3rd

d: i

V<sub>5</sub><sup>6</sup>

vii<sup>o4</sup><sub>3</sub>/iv

IV<sup>6</sup>

Chord

Member: 3rd 5th 3rd 5th Rt. 3rd 3rd

d: Ger<sup>+6</sup>  
 — : V<sup>7</sup>

V<sub>2</sub><sup>4</sup>

i<sup>6</sup>

vii<sup>o6</sup><sub>5</sub>

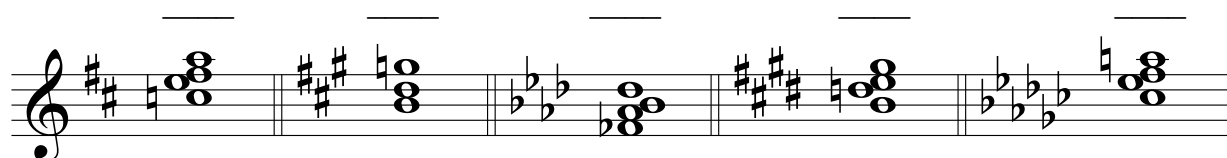
i

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 6

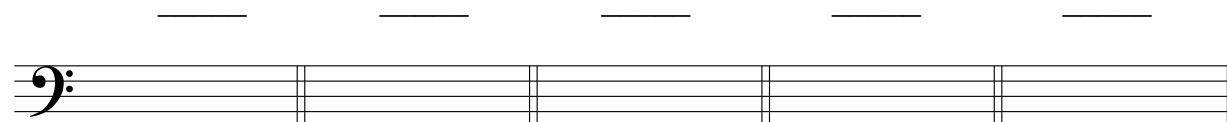
## Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



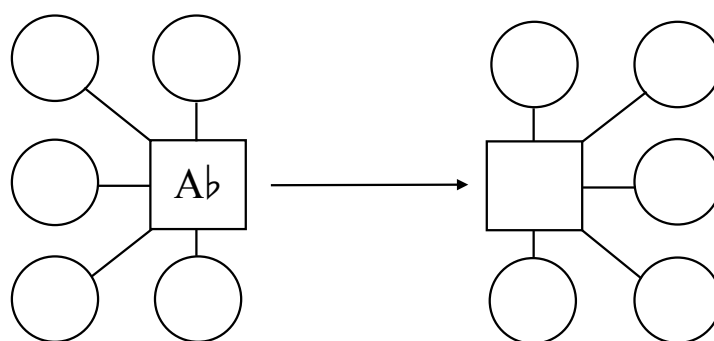
1. D: \_\_\_\_\_ 2. f#: \_\_\_\_\_ 3. A $\flat$ : \_\_\_\_\_ 4. c#: \_\_\_\_\_ 5. e $\flat$ : \_\_\_\_\_

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. E: ii $\text{ø}_5^6$  2. D $\flat$ : vii $\text{o}_2^4/V$  3. f: Fr $^{+6}$  4. A: V $\text{3}_4/\text{vi}$  5. G: EnGer $^{+6}$

Section 3. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.

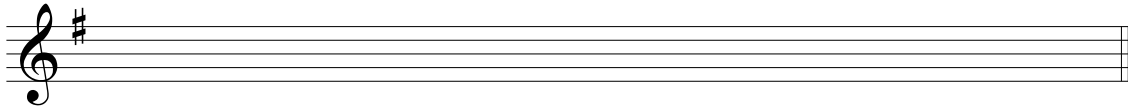


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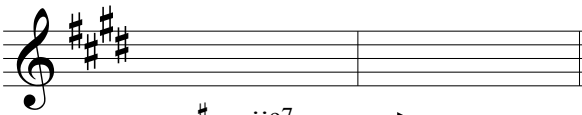
Section 4. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: \_\_\_\_\_

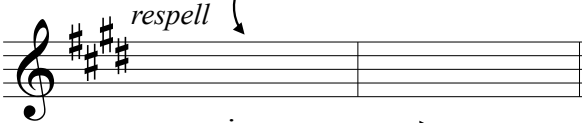
Roman numerals: e: i V<sup>6</sup><sub>5</sub>/iv iv Ger<sup>+6</sup>  
 \_\_\_\_\_: V<sup>7</sup> vi N<sup>6</sup> I<sup>6</sup><sub>4</sub> V<sup>7</sup> I



Section 5. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

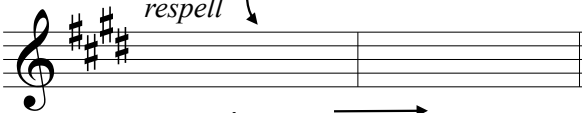


c#: vii<sup>o7</sup> → resolve \_\_\_\_\_



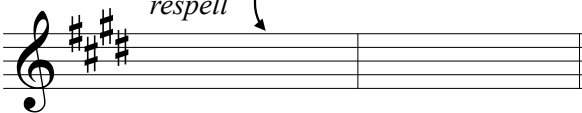
respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_



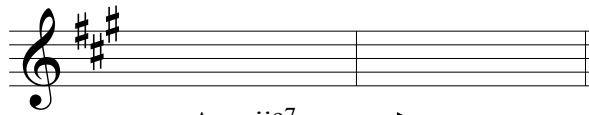
respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_

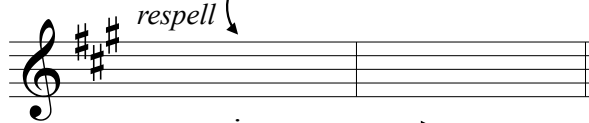


respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_



A: vii<sup>o7</sup> → resolve \_\_\_\_\_



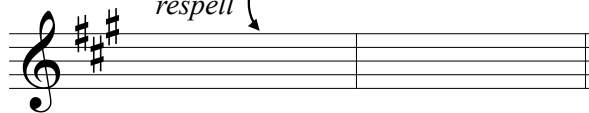
respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_



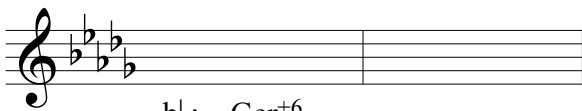
respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_

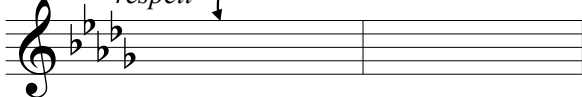


respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_

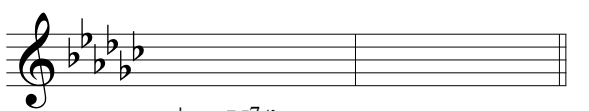


b♭: Ger<sup>+6</sup> → resolve \_\_\_\_\_

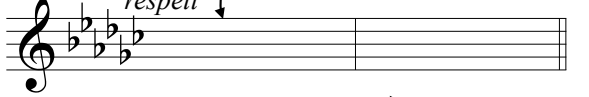


respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_



e♭: V<sup>7</sup>/iv → resolve \_\_\_\_\_



respell

\_\_\_\_\_ : \_\_\_\_\_ → resolve \_\_\_\_\_

Section 3. For the following example, label chords with lead-sheet symbols and motives above (noting melodic alterations) and Roman numerals and harmonic function below. Specify the pivot chord and the new key. Analyze non-chord tones by placing parentheses around them and labeling them.

Example 1.

LSS: \_\_\_\_\_

motives: \_\_\_\_\_

NCTs: \_\_\_\_\_

RN in F: \_\_\_\_\_

HF: \_\_\_\_\_ N/A

LSS: \_\_\_\_\_

motives: \_\_\_\_\_

NCTs: \_\_\_\_\_

RN: \_\_\_\_\_

HF: \_\_\_\_\_

(continued on next page)



**HOMEWORK EXERCISES***Assignment 32—Review*

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

\_\_\_\_\_

1. F: \_\_\_\_\_ 2. e: \_\_\_\_\_ 3. Eb: \_\_\_\_\_ 4. Ab: \_\_\_\_\_ 5. A: \_\_\_\_\_

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

\_\_\_\_\_

1. B $\flat$ : ii $\emptyset$ <sub>3</sub><sup>4</sup> 2. E: vii $\emptyset$ <sub>2</sub><sup>4</sup>/V 3. f $\sharp$ : Ger<sup>+6</sup> 4. b: V<sub>5</sub><sup>6</sup>/VI 5. F: EnGer<sup>+6</sup>

Section 3. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: \_\_\_\_\_

Roman numerals: G: I V<sub>5</sub><sup>6</sup>/IV IV vii $\emptyset$ <sup>7</sup>/V  
 \_\_\_\_\_: vii $\emptyset$ <sub>5</sub><sup>6</sup>/vi vi ii $\emptyset$ <sub>5</sub><sup>6</sup> I<sub>4</sub><sup>6</sup> V<sup>7</sup> I

Section 4. For the example below, label chords with lead-sheet symbols (LSS) and Roman numerals (RN), specify the harmonic function for each chord (HF), analyze non-chord tones (NCTs), and analyze motives using numbers (1, 2, etc.) and abbreviations for melodic alterations (inv., aug., etc.) when they occur. There are two 4-bar phrases—analyze the two cadences and specify the name of the form for this excerpt.

LSS: \_\_\_\_\_

Motives: \_\_\_\_\_

NCTs: \_\_\_\_\_

RN in B $\flat$ : \_\_\_\_\_

HF: \_\_\_\_\_

LSS: \_\_\_\_\_

Motives: \_\_\_\_\_

NCTs: \_\_\_\_\_

RN: \_\_\_\_\_

HF: \_\_\_\_\_



**HOMEWORK EXERCISES***Assignment 33—Binary and Ternary Form I*

Section 1. Analyze the forms of the Menuetto and Trio from Mozart's *Eine kleine nachtmusic*, K. 525, third movement. Determine the cadences by analyzing the Roman numerals of the chords that occur at cadences, then complete the diagrams following the music.

<https://youtu.be/NABnXeStA5w>

**Menuetto**  
Allegretto

Roman numerals in G: \_\_\_\_\_ 5 \_\_\_\_\_

Cadence: \_\_\_\_\_ Cadence: \_\_\_\_\_

10

Cadence: \_\_\_\_\_

**Trio**

15 *Fine* 20

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

25

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

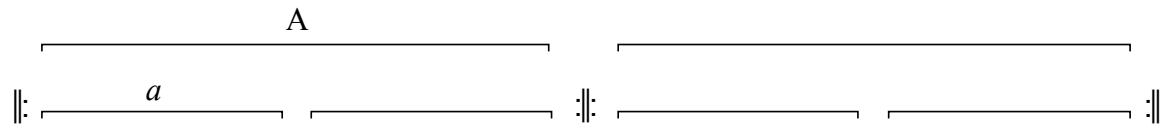
30 35 *Menuetto da capo*

Cadence: \_\_\_\_\_

Cadence: \_\_\_\_\_

Complete the following diagrams based on your analysis of the Menuetto and Trio. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

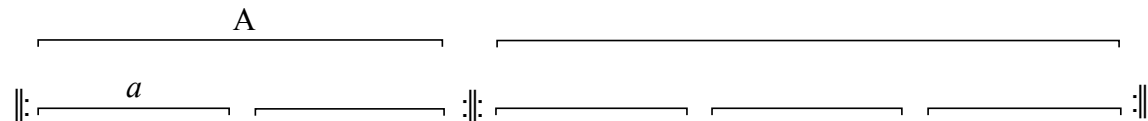
**Menuetto** diagram:



Circle all of the terms that apply to the name of the form of the Menuetto:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

**Trio** diagram:



Circle all of the terms that apply to the name of the form of the Trio:

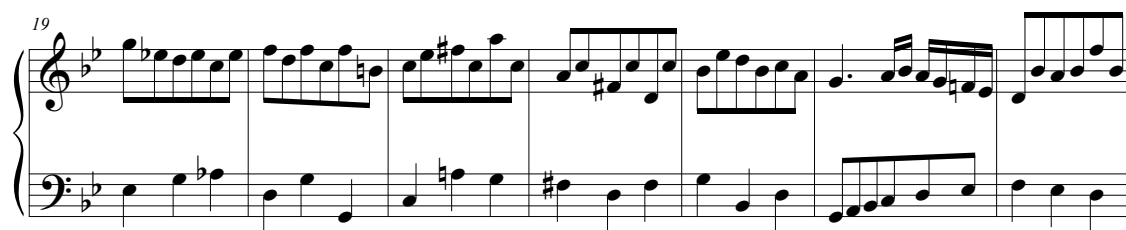
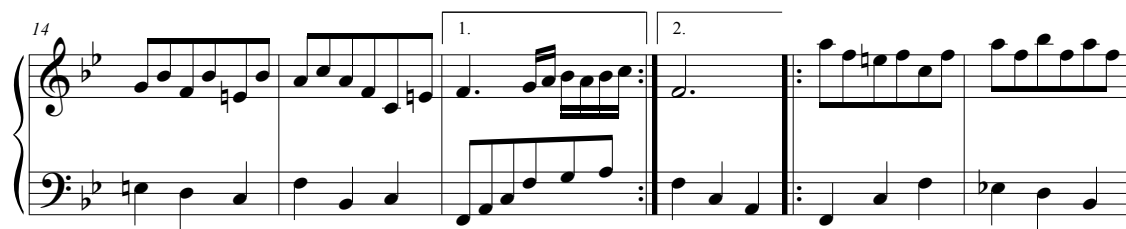
TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

Section 2. For Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major, please fill in the blanks below the staves and diagram the form. Also, name the form. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

<https://youtu.be/HyMEKW3zF3Q>

The image shows the musical score for Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major. It consists of two staves, Treble and Bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system has six measures, and the second system has six measures. Below each staff, there are two sets of three horizontal lines (blanks) for labeling the form.

NAME \_\_\_\_\_



Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this Minuet:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

**HOMEWORK EXERCISES***Assignment 34—Binary and Ternary Form 2*

Section 1. Please fill in the blanks below the staves and diagram the form for this waltz from Schubert's *Valses Sentimentales*, D. 779. Also, name the form. This piece modulates to a new key. Therefore, some of the cadences are not in the starting key. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

[https://youtu.be/HXwTBB1V\\_4k?t=9m44s](https://youtu.be/HXwTBB1V_4k?t=9m44s)

First system of the waltz, measures 1-8. The right hand features a melody with grace notes and slurs. The left hand provides a harmonic accompaniment of chords. The system concludes with first and second endings.

Second system of the waltz, measures 9-16. The right hand has a more active melody with slurs and a fermata. The left hand continues with chords. A *p* (piano) dynamic marking is present at the end of the system.

Third system of the waltz, measures 17-24. The right hand has a melody with grace notes and slurs. The left hand provides a harmonic accompaniment of chords. The system concludes with first and second endings.

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this waltz:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

Section 2. Analyze the form of the Scherzo from Haydn's Piano Sonata in F Major, Hob. XVI:9.  
<https://youtu.be/hmu-6FJT5Bw>

**Allegro**

— — — —

— — — —

— — — —

— — — —

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

Section 3. Analyze the form of this minuet from Haydn's Piano Sonata Hob. XVI:13.

[https://youtu.be/om2BdQmdS\\_k](https://youtu.be/om2BdQmdS_k)

**Menuetto.**

— —

— —

— —

— —

Create a formal diagram for this piece in the space below and name the form.

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE   SECTIONAL   CONTINUOUS   ROUNDED   BALANCED   BINARY   TERNARY

Section 4. Analyze the form of Mendelssohn's *Romance in G minor*.

<https://youtu.be/YaD7YRdR9Rs>

**Andante**

The musical score is written for piano and consists of five systems of staves. The first system begins with a piano (p) dynamic marking. The second system features a mezzo-forte (mf) dynamic marking. The third system continues the melodic and harmonic development. The fourth system includes a pianissimo (pp) dynamic marking. The fifth system concludes the piece with a ritardando (rit.) marking and a final chord.

Create a formal diagram for this piece in the space below and name the form.



**HOMEWORK EXERCISES***Assignment 35—Binary and Ternary Form 3*

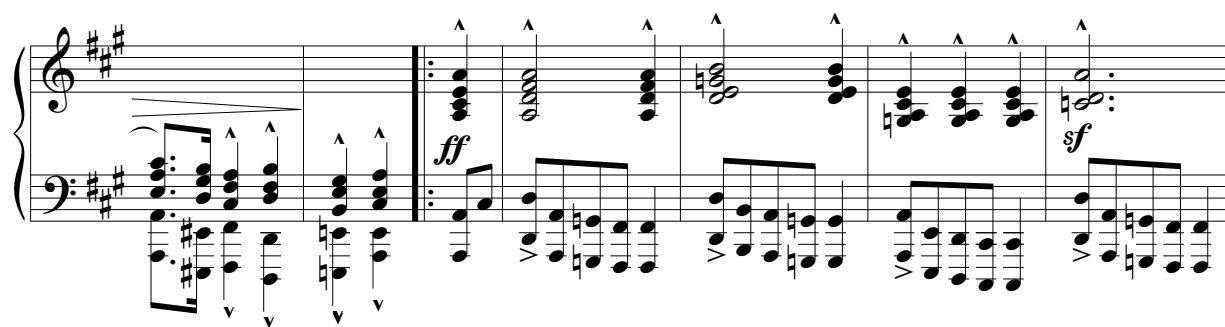
Section 1. Analyze the *Air* from Handel's Suite in E major, HWV 430.

<https://youtu.be/bNzVz5byPqk>

Create a formal diagram for this piece in the space below and name the form.

Section 2. Analyze the form of Robert Schumann's "Wichtige Begebenheit" ("An Important Event") from his *Kinderszenen* (*Scenes of Childhood*), Op 15.

<https://youtu.be/i5gMQH7pJbg?t=5m47s>



Create a formal diagram for this piece in the space below and name the form.

*(continued on next page)*

Section 3. Analyze the form of K. 1511 by Mozart. [https://youtu.be/G6\\_C9GUWVXw](https://youtu.be/G6_C9GUWVXw)

**Presto**

*f*

*p*

*p cresc.*

*f*

(continued on next page)

Create a formal diagram for this piece in the space below and name the form.

Section 4. Complete the two-reprise continuous balanced binary below by continuing the waltz accompaniment and completing the melody. Notate in a software program, hand in the printed out version, and submit the audio to your professor.

G: I V<sup>6</sup> V<sup>7</sup> I I vi  
D: ii I<sup>6</sup><sub>4</sub> V<sup>7</sup> I

G: V<sup>6</sup><sub>5</sub> I IV I V<sup>7</sup> vi I<sup>6</sup><sub>4</sub> V<sup>7</sup> I

**HOMEWORK EXERCISES***Assignment 36—Sonata Form*

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. Listen to the excerpts in the Practice Exercises section of the online text:

<http://musictheory.pugetsound.edu/mt21c/SonataAndRondoPracticeExercises.html>

- a. Haydn, Piano Sonata No. 59 in E-flat major, Hob.XVI, 49, I. Allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- b. Mozart, Piano Sonata No. 7 in C major, K. 309, I. Allegro con spirito  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- c. Beethoven, Symphony No. 5 in C minor, Op. 67, IV. Allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- d. Mozart, Piano Sonata No. 8 in A Minor, K. 310, I. Allegro maestoso  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- e. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- f. Haydn, Symphony No. 104 in D Major, Hob. I:104, I. Adagio, Allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- g. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- h. Mozart, Piano Sonata No. 18 in D major, K.576, I. Allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- i. Mozart, Piano Sonata No. 8 in A minor, K. 310, I. Allegro maestoso  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- j. Haydn, Piano Sonata No. 60 in C major, Hob. XVI:50, I. Allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- k. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- l. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE

*(continued on next page)*

Section 2. Listen to the pieces below and fill in the diagrams. Listen for cadences to conclude themes, as well as for textural changes.

- a. Beethoven, Piano Sonata No. 20 in G major, Op. 49, No. 2: I. Allegro, ma non troppo  
<https://youtu.be/gKhCCoUSSE4>

EXPOSITION					DEVELOPMENT	RECAPITULATION				
PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT		PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>						

- b. Mozart, Piano Sonata No. 2 in F major, K.280, I. Allegro assai  
<https://youtu.be/J9866zX07iw>

EXPOSITION					DEVELOPMENT	RECAPITULATION				
PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT		PT	transition	ST <sup>1</sup>	ST <sup>2</sup>	CT
0:00	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
(2nd time)	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>						

**HOMEWORK EXERCISES***Assignment 37—Rondo Form*

Section 1. The third movement from Haydn's Piano Sonata No. 50 in D major (Hob. XVI:37) is in rondo form. Finish analyzing the A section, then complete the formal diagram and answer the questions below. Restart the phrase lettering with "a" in the B section. Do the same with the C section. <https://youtu.be/AICXe5VwjO0>

The musical score is presented in six systems, each with a treble and bass staff. Measure numbers 11, 20, 31, 40, and 50 are indicated at the start of their respective systems. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings (*p* for piano and *f* for forte). The structure of the piece is a rondo, with alternating A and B sections. The A section (measures 1-10, 11-20, 31-40, 51-60) is marked with *p* and the B section (measures 21-30, 41-50) is marked with *f*.

60 *mf*

68

76

85 *f* *decresc.* *p*

94 *f*

103 *p*

110 *f*



116

122

128

*p*

*f*

A

a b

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

D: IAC A: PAC

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134

NAME \_\_\_\_\_

What is the name of the form of the first A section (mm. 1-20)? \_\_\_\_\_

\_\_\_\_\_

What is the name of the form of the B section? \_\_\_\_\_

\_\_\_\_\_

What is the name of the form of the C section? \_\_\_\_\_

\_\_\_\_\_

NAME \_\_\_\_\_

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM  
UNIT 7  
Practice Test

Section 1. *Formal Diagrams*. Please diagram the following forms, noting theme designations, *key areas* (in major and minor), and, if necessary, cadences.

### A. Diagram Sonata Form.

### B. Diagram 7-part Rondo Form.

Section 2. Specify the standard forms found in each movement of a multimovement Classical piece.

First movement: \_\_\_\_\_

Second movement: \_\_\_\_\_

Third movement: \_\_\_\_\_

Fourth movement: \_\_\_\_\_

**Section 3. Analysis of Binary and Ternary Forms.** For the following pieces, diagram the form down to the phrase level. Designate **phrases** with labels (*a*, *b*, etc.), **large sections** with uppercase letters (*A*, *B*, etc.) and label all **cadences** (with measure numbers). For each piece, **name the form** as specifically as possible. The examples will be played in class.

**Piece #1 Diagram** (Haydn, Piano Sonata, Hob. XVI:13, II., Trio):

--

What is the name of the form of Piece #1?

*In addition, name the form of the measures 19-28 as if they were independent form:* \_\_\_\_\_

---

Piece #1 Haydn, Piano Sonata, Hob. XVI:13, II., Trio [https://youtu.be/om2BdQmdS\\_k?t=1m51s](https://youtu.be/om2BdQmdS_k?t=1m51s)

**Trio.**

The musical score for the Trio section of Haydn's Piano Sonata, Hob. XVI:13, II. is presented in four systems. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system concludes the section with a repeat sign.

Section 4. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative.

- Mozart, Symphony No. 30, I. <https://youtu.be/Oe7IP9K4qWw?t=107> (1:47-2:03)  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- Haydn, Symphony No. 77, I. <https://youtu.be/mdSn-08yfis?t=168> (2:48-3:13)  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE
- Haydn, Symphony No. 87, I. <https://youtu.be/o4Mui-M1bEw?t=3m26s> (3:26-3:48)  
EXPOSITORY   TRANSITIONAL   DEVELOPMENTAL   TERMINATIVE

**HOMEWORK EXERCISES***Assignment 38—Voice Leading Triads I*

Section 1. For bass movement of a 3<sup>rd</sup> or 6<sup>th</sup>, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2<sup>nd</sup>, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

d: III    iv    V    VI                      D: I    iii    IV    ii

A: iii    IV    V    vi                      Bb: V    vi    IV    ii

Section 2. For bass movement of a 4<sup>th</sup> or 5<sup>th</sup>, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

Bb: iii    vi    ii    V                      b: iv    VII    III    VI

Section 3. Analyze the melodic intervals that occur in the bass part then voice lead the parts accordingly while specifying which voice has the root, third, or fifth for each chord.

Bass moves by:

a: i      VII      III      VI      iv      V      VI

Section 4. For Chorale 222 (*Nun preister alle*, BWV 391) by J.S. Bach, analyze the chords with Roman numerals in the blanks below the staff, analyze the melodic intervals that occur in the bass part, and specify which voice has the root, third, or fifth for each chord.

Bass moves by:

G: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 39—Voice Leading Triads 2*

Section 1. For this excerpt from Chorale 257 (*Nun laßt uns Gott, dem Herren*, BWV 194) by J.S. Bach, analyze (1) the chords with Roman numerals in the blanks below the staff, (2) the melodic intervals that occur in the bass part, and (3) specify which voice has the root, third, or fifth for each chord.

Bass moves by: \_\_\_\_\_

B $\flat$ : \_\_\_\_\_

Section 2. Given the bass line and figured bass symbols, fill in the Roman numerals in the blanks below the staff, choose appropriate starting notes for the soprano, alto, and tenor parts, then voicelead the progression.

g: \_\_\_\_\_

Section 3. Given the roots in the bass part, analyze the progression with Roman numerals in the blanks below the staff, then voicelead the upper parts.

A: \_\_\_\_\_

Section 4. Referring to your answer in Section 3, animate the texture with the following figuration in the right hand of the piano part and add a melody above. The soprano note for each chord forms the structural tones of the melody; embellish each soprano note with neighbor tones and arpeggiations. The first measure is provided as an example. Notate your answer using computer notation software, turn in a printed version, and email audio to your instructor.

(prolong first soprano note in each measure through neighbor tones and arpeggiations)

nt arp

1.	2.
----	----



**HOMEWORK EXERCISES***Assignment 40—Voice Leading First-Inversion Triads*

Section 1. Analyze the Roman numerals in the blanks below the staff and the doublings of the chords in the squares—specifying Root, 3<sup>rd</sup>, or 5<sup>th</sup>—for J.S. Bach's Chorale No. 355, *Nun ruhen alle Wälder*.

g: \_\_\_\_\_

Section 2. Given the bass line and figured bass, analyze the Roman numerals and add soprano, alto, and tenor parts in chorale style. Review the special rule for doubling in diminished triads in first inversion.

c: \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

Section 3. Harmonize the melody making sure your progression follows the harmonic flowchart (analyze the harmonic function of each chord, abbreviated as “HF”), then add alto, tenor, and bass parts in chorale style following rules of good voice leading.

**HOMEWORK EXERCISES***Assignment 41—Voice Leading Second-Inversion Triads*

Section 1. Analyze the figured bass symbols to specify Roman numerals with inversion symbols below the staff. Add soprano, alto, and tenor parts in chorale style. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type (pedal, passing, or cadential).

e: \_\_\_\_\_

$\frac{6}{4}$  chord type: \_\_\_\_\_

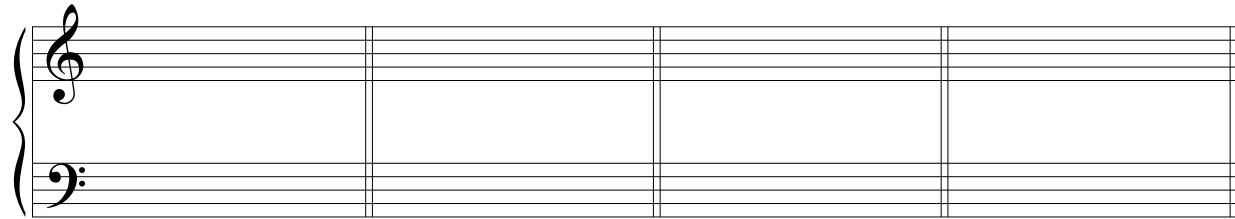
Section 2. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type.

g: V      i<sup>6</sup>      V<sub>4</sub><sup>6</sup>      i      ii<sup>o6</sup>      i<sub>4</sub><sup>6</sup>      V      VI

$\frac{6}{4}$  chord type: \_\_\_\_\_

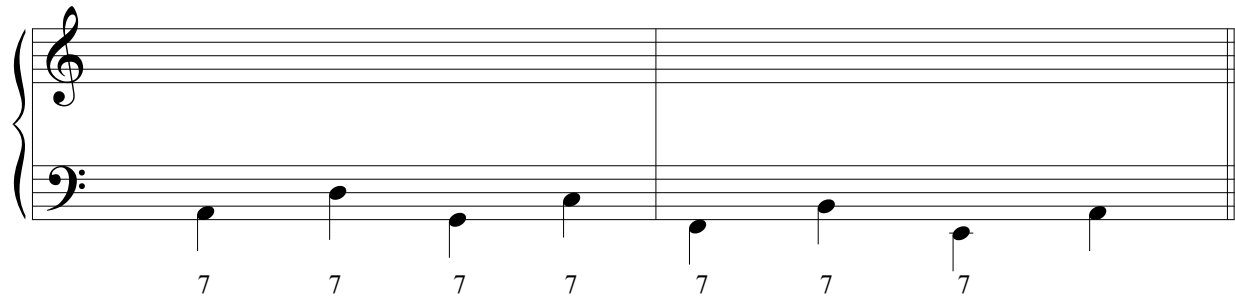
**HOMEWORK EXERCISES***Assignment 42—Voice Leading Seventh Chords*

Section 1. Voice lead each  $V^7$  chord to the tonic using either “strict” or “free” resolution as indicated by the terms incomplete (“inc.”) and complete (“comp.”). Include key signatures.



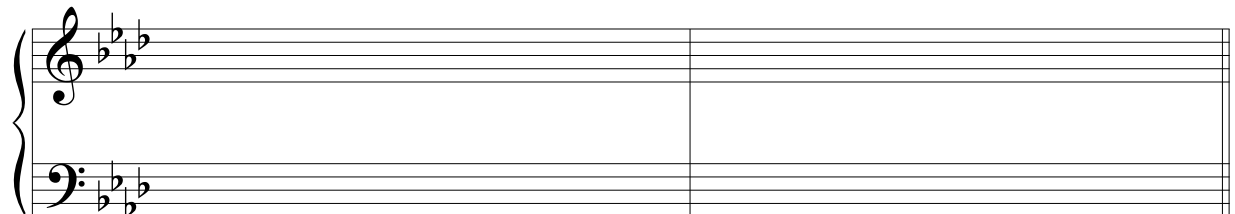
$c^\sharp$ : $V^7$	$i$	$A$ : $V^7$	$I$	$f$ : $V^7$	$i$	$Eb$ : $V^7$	$I$
inc.	comp.	comp.	inc.	comp.	comp.	comp.	comp.

Section 2. Voice lead this circle of fifths progression involving root position seventh chords. Include the key signature and analyze the figured bass symbols in order to place Roman numerals in the blanks below the staff.



A: \_\_\_\_\_

Section 3. Voice lead this circle of fifths progression involving inverted seventh chords.



$f$ : $i_2^4$	$iv_5^6$	$VII_2^4$	$III_5^{M6}$	$VI_2^{M4}$	$ii_5^{o6}$	$V_2^4$	$i_5^6$
---------------	----------	-----------	--------------	-------------	-------------	---------	---------

Section 4. Voice lead the progression below.

g: i    ii<sup>°</sup><sub>5</sub><sup>6</sup>    V<sup>7</sup>    VI    iv    ii<sup>°</sup><sub>3</sub><sup>4</sup>    V<sup>7</sup>    i

Section 5. Using your answer to Section 4, animate the texture with afterbeats in the upper three string parts and dotted half notes in the cello part. Notate your answer using music notation software, turn in a printed score, and email an audio file. *Optional*: Add a melodic oboe part that uses chord tones only.

Oboe (optional)

Vln. 1

Vln. 2

Vla.

Vlc.

# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 8

### Practice Test

Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.

soprano	alto	tenor	bass

2. What are the voice leading rules for root movement of a 4<sup>th</sup> or 5<sup>th</sup> in the bass (in four-part writing)?
- a.
  - b.
3. What is the voice leading rule for root movement of a 3<sup>rd</sup> or 6<sup>th</sup> in the bass?
4. a. What is the voice leading rule for root movement of a 2<sup>nd</sup> (or 7<sup>th</sup>) in the bass?
- b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?
5. When a triad is in first inversion (in four-part writing), what does one double?
6. What does one double in a diminished triad in first inversion?
7. What does one do when there are consecutive first inversion triads in four-part writing?
8. When a triad is in second inversion (in four-part writing), what does one double?
9. What are the three types of six-four chords?

10. What does one do when there are consecutive root position seventh chords in four-part writing?

11. What special principle pertains to resolving  $\text{vii}^{\circ 7}$  and  $\text{vii}^{\circ 7}$  chords?

12. What is the difference between “strict” and “free” resolution in the  $\text{V}^7$  to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.

g: \_\_\_\_\_

D: I     $\text{I}^6$      $\text{ii}^6$     V    vi     $\text{ii}^7$      $\text{V}^7$     I

**HOMEWORK EXERCISES***Assignment 43—Voice Leading with Non-Chord Tones*

Section 1. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

Bb: \_\_\_\_\_

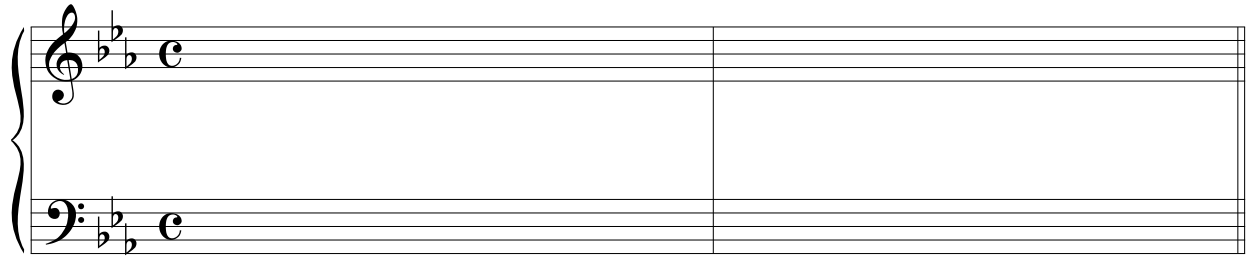
Section 2. Analyze the figured bass to provide Roman numerals then voice lead the progression in chorale style. Add the following non-chord tones: (1) double neighbor on beat 1, (2) 7-6 suspension on beat 2, (3) 7-6 suspension on beat 3, (4) neighbor tone on beat 4, (5) double neighbor on beat 5, and (6) 4-3 suspension on beat 6.

f: \_\_\_\_\_



NAME \_\_\_\_\_

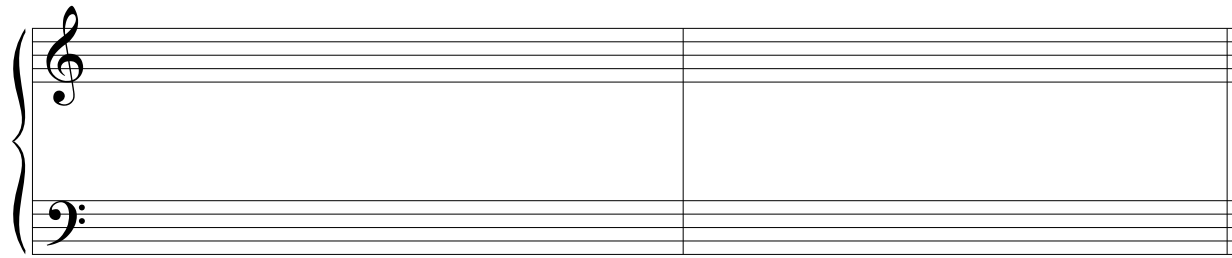
Section 3. Voice lead the following Roman numeral progression in chorale style, then add the following non-chord tones: (1) double neighbor on beat 1, (2) 4-3 suspension on beat 2, (3) neighbor tone on beat 3, (4) 9-8 suspension on beat 4, (5) 4-3 suspension on beat 5, and (6) 9-8 suspension on beat 7.



E♭:     I       V       I<sup>6</sup>       IV       V       vi

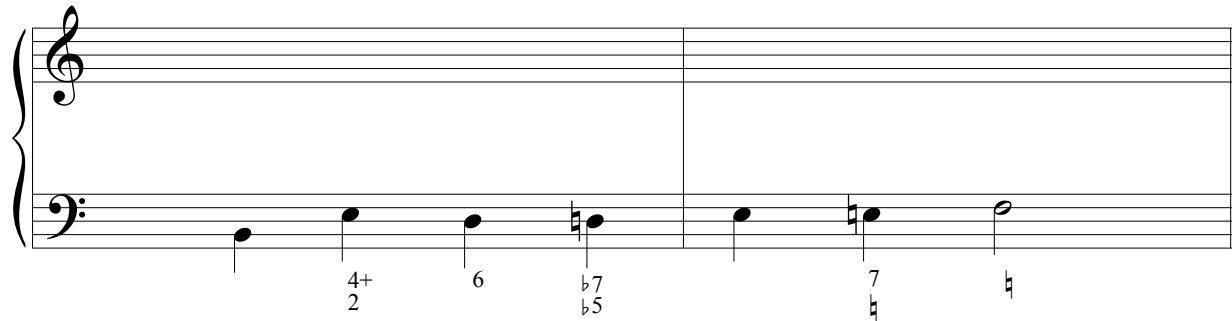
**HOMEWORK EXERCISES***Assignment 44—Voice Leading Secondary Chords*

Section 1. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a neighbor tone.



D: I       $V_2^4/IV$        $IV^6$        $vii^{o7}/V$       V       $vii^{o7}/vi$       vi

Section 2. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature.



$b\flat$ :      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

Section 3. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature. Add three 4-3 suspensions and one neighbor tone.

A musical staff with a treble clef and a bass clef. The bass clef staff contains a sequence of notes and figured bass notation. The notes are: G2, A2, B2, C3, D3, E3, F3, G3. The figured bass notation is: 7#, b7#, 4, 3. Below the staff, there are seven blank lines for Roman numerals, starting with 'G:'.

G: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 45—Voice Leading Borrowed Chords and the Neapolitan*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: a double neighbor, an anticipation, a retardation, and two neighbor tones. Include the key signature.

A: \_\_\_\_\_

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a double neighbor.

E $\flat$ : I    ii $\overset{6}{\underset{5}{\circ}}$     V     $\flat$ VI    N $^6$     V    I

(continued on the next page)

NAME \_\_\_\_\_

Section 3. Harmonize the melody by realizing the harmonic functions or Roman numerals specified, then add alto, tenor, and bass parts in chorale style. Use at least one first inversion chord. The key is D major; include the key signature.



Rom. num.:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    N<sup>6</sup>    vii<sup>o7</sup>/V    \_\_\_\_\_    \_\_\_\_\_  
Harm. func.:   ton.    dom.    ton.    \_\_\_\_\_    \_\_\_\_\_    dom.    ton. prol.

**HOMEWORK EXERCISES***Assignment 46—Voice Leading Augmented Sixth Chords 1*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: an anticipation, a 4-3 suspension, and two neighbor tones. Include the key signature.

e:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 9-8 suspension, a 4-3 suspension, an anticipation, and a double neighbor.

A: I    V<sup>5</sup><sub>6</sub>/IV    IV    EnGer<sup>+</sup><sub>6</sub>    I<sup>6</sup><sub>4</sub>    V<sup>7</sup>    I

(continued on the next page)

Section 3. Using the recommended harmonic rhythm and Roman numerals on the grand staff below, compose a **parallel period** for piano (for four voices in piano-style voice leading) and write a melody for violin in another treble clef staff above the piano.

Label the following:

- Analyze all the chords in your composition with Roman numerals
- Analyze the harmonic function of all of the Roman numerals
- Analyze the motives in your melody, limiting yourself to 4 motives total; use melodic alteration to create variety if necessary

Include the following:

- Repeated quarter-note chords accompanimental texture (or another texture of your choice)
- A secondary chord (a secondary dominant or diminished chord)
- An appoggiatura

Notate your solution using notation software, submit a printed copy, and email an audio realization.

F: \_\_\_\_\_ Fr<sup>+6</sup> V  
 HF: Ton. \_\_\_\_\_

\_\_\_\_\_/V I<sub>4</sub><sup>6</sup> V I  
 \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 47—Voice Leading Augmented Sixth Chords 2*

Section 1. Voice lead the following progressions.

Add the following non-chord tones: nt, 4-3 sus, ant, and pt

4  
3

6

6  
4+  
3

6  
4

6  
7

6  
5

E: \_\_\_\_\_

Add the following non-chord tones: nt, 4-3 sus, 9-8 sus, and ant

6  
4  
3

6  
4

6  
7

7  
7

7  
7

7  
7

7  
7

b $\flat$ : \_\_\_\_\_

Do not add any non-chord tones to this progression.

f $\sharp$ : i    V $\frac{4}{2}$ /V    V $^6$     vii $^{\circ 4}_3$ /iv    IV $^6$     Ger $^{+6}$     N $^6$     V $^7$



NAME \_\_\_\_\_

# MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 9

### Practice Test

**Section 1.** Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.

soprano	alto	tenor	bass

**Section 2.** *Formal Diagrams.* Please diagram the following forms, noting theme designations, key areas (in major and minor), and, if necessary, cadences.

Diagram Sonata Form.

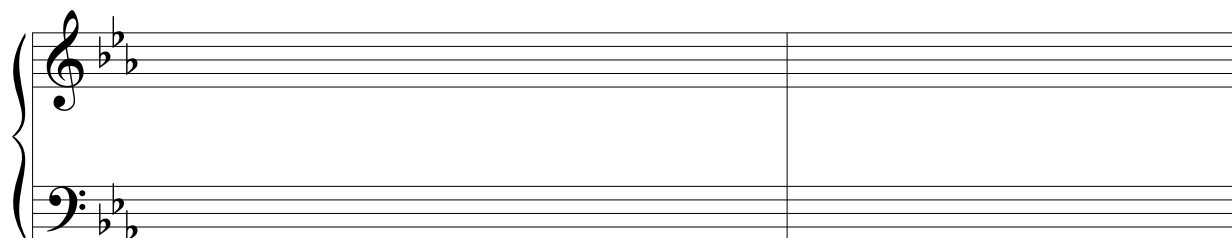
**Section 3.** Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

B: \_\_\_\_\_

(continued on next page)

NAME \_\_\_\_\_

**Section 4.** Voice lead the following Roman numeral progression in chorale style.



E $\flat$ : I    vii<sup>o4</sup><sub>3</sub>/IV    IV<sup>6</sup>    EnGer<sup>+6</sup>    I<sup>6</sup><sub>4</sub>    vii<sup>o7</sup>/vi    vi

**Section 5.** Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style.

e:    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_    \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 48—Species Counterpoint 1*

Section 1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the cantus firmus (“*c.f.*”) to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both voices, and use only consonances (1, 3, 5, 6, 8, 10).

Int:    \_\_\_\_\_

Int:    \_\_\_\_\_

Int:    \_\_\_\_\_

(continued on next page)

Int: \_\_\_\_\_

Exercise 1: Cantus firmus in the bass staff, counterpoint in the treble staff.

Section 2. For the exercises below, write second species counterpoint—two half notes in each measure except the last. Each downbeat must be a consonance. The only dissonance allowed is the passing tone. Write the intervallic distance from the cantus firmus (“*c.f.*”) to the counterpoint in the blanks above the staff. Circle all dissonant numbers (2, 4, and 7) and label passing tones with “pt.”

Int: \_\_\_\_\_

Exercise 2: Cantus firmus in the bass staff, counterpoint in the treble staff.

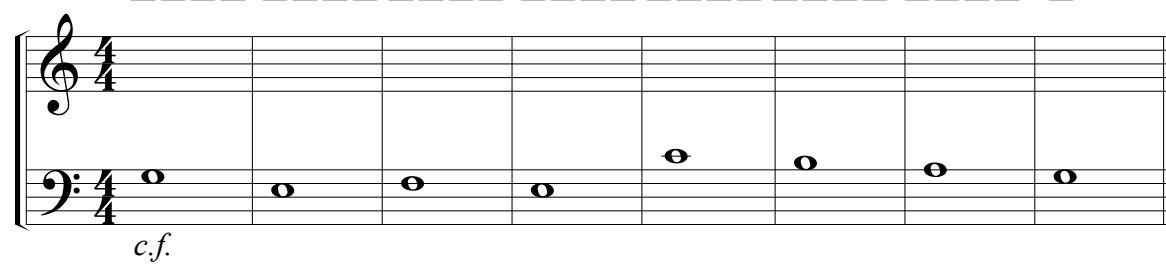
Int: \_\_\_\_\_

Exercise 3: Cantus firmus in the treble staff, counterpoint in the bass staff.

**HOMEWORK EXERCISES***Assignment 49—Species Counterpoint 2*

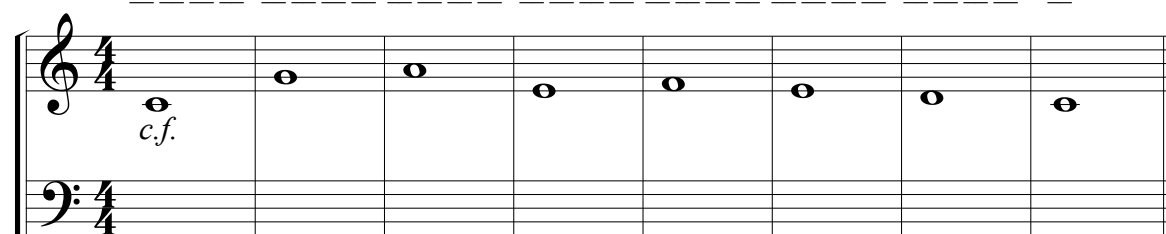
Section 1. For each exercise below, write third species counterpoint (quarter notes). Circle all dissonant interval numbers and label passing tones and cambiata figures.

Int: \_\_\_\_\_



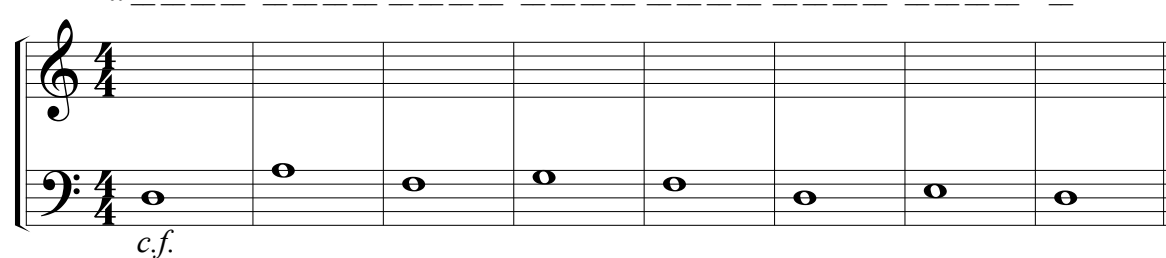
*c.f.*

Int: \_\_\_\_\_



*c.f.*

Int: \_\_\_\_\_



*c.f.*

(continued on next page)

Section 2. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

Intervals:    \_ \_ \_ \_ \_

A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

Intervals:    \_ \_ \_ \_ \_

A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

Intervals:    \_ \_ \_ \_ \_

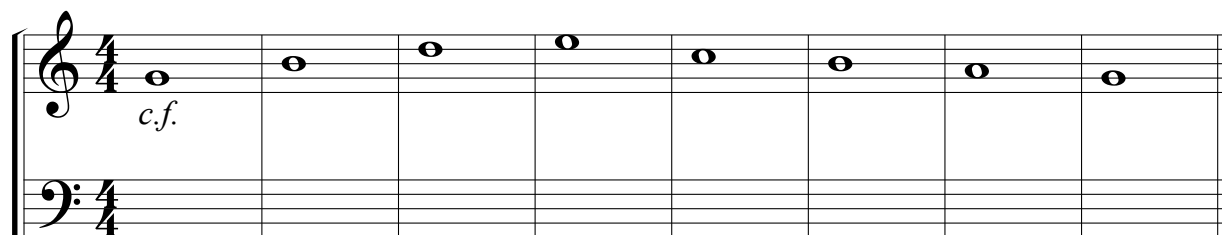
A musical staff in 4/4 time, bass clef, with a key signature of one flat (B-flat). The staff contains a single melodic line in the bass clef, starting on G2 and moving stepwise up to G3. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3. The first note is marked *c.f.* (canto fermo). The staff is empty in the treble clef.

**HOMEWORK EXERCISES***Assignment 50—Invention Expositions 1*

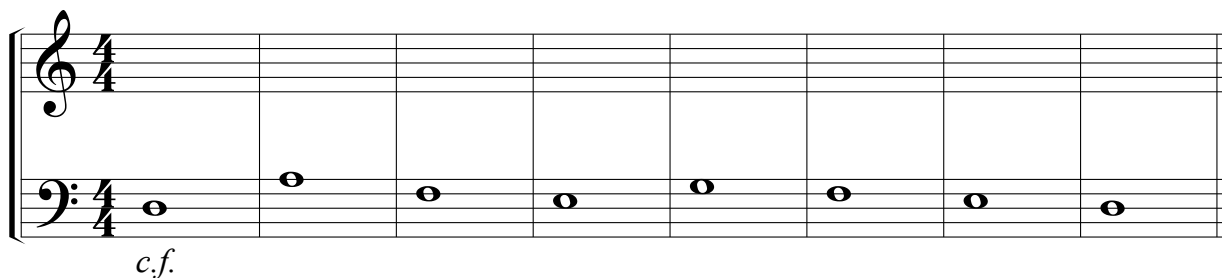
## Section 1. Species Counterpoint Review.

3<sup>rd</sup> Species

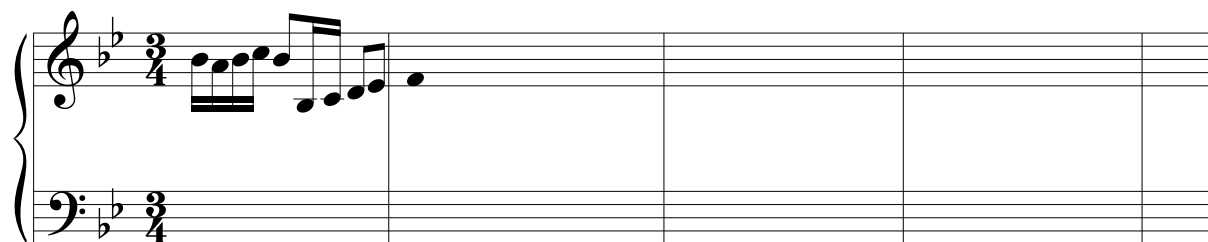
Int: \_\_\_\_\_

4<sup>th</sup> Species

Intervals: \_\_\_\_\_



Section 2. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.



Bb: I

I

V

V

I

(continued on next page)

NAME \_\_\_\_\_

The musical score is for a piano exercise in 3/4 time, key of B-flat major. The first staff (treble clef) contains a melody starting with a quarter rest, followed by eighth and quarter notes. The second staff (bass clef) is empty. The score is divided into five measures.

f: i

i

V

V

i

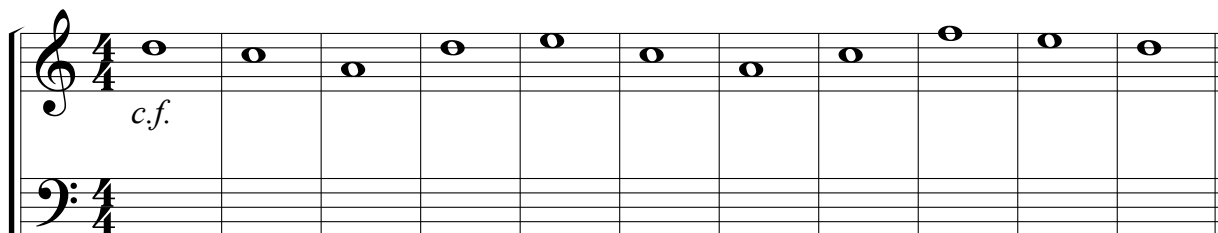


**HOMEWORK EXERCISES***Assignment 51—Invention Expositions 2*

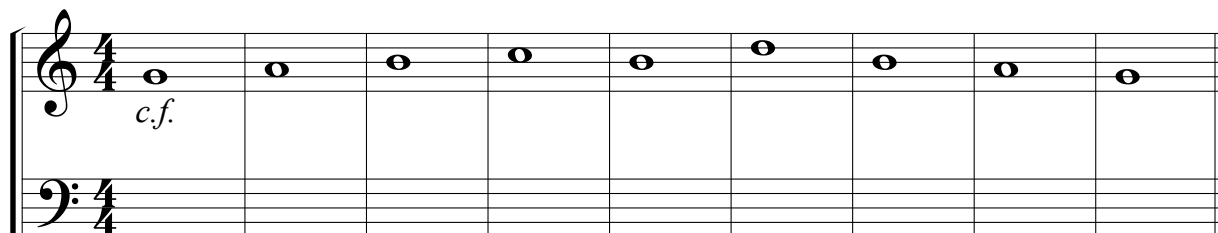
## Section 1. Species Counterpoint Review.

2<sup>nd</sup> Species

Int: \_\_\_\_\_

3<sup>rd</sup> Species

Int: \_\_\_\_\_



Section 2. Analysis. Please analyze the intervals, circle dissonances, identify non-chord tones, and circle the thematic alterations in Bach's Two-Part Invention in E minor.

(continued on next page)

NAME \_\_\_\_\_

Section 3. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.

A musical staff in treble clef, key of D major (two sharps), and 3/4 time. The first measure contains a theme: a quarter note D4, an eighth note E4, a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, and a quarter note C#5. The following four measures are empty for completion.

D: I                      I                      V                      V                      I

A musical staff in treble clef, key of D major (two sharps), and 3/4 time. The first measure contains a theme: a quarter rest, an eighth note E4, a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, and a quarter note C#5. The following four measures are empty for completion.

e: i                      i                      V                      V                      i

**HOMEWORK EXERCISES***Assignment 52—Fugue Analysis*

For Bach's Fugue 21 in B-flat (BWV 866) from Book I of the *Well-Tempered Clavier*, specify formal sections (expositions and episodes), motives (subject, answer, countersubjects, and fragments thereof), and key areas for expositions only in the table below.

<https://youtu.be/3GZ0ijFzC6I>

The musical score for Fugue 21 in B-flat (BWV 866) is presented in six systems, each containing four measures. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is written for piano, with a treble and bass staff. The first system (measures 1-4) shows the initial entry of the subject in the right hand. The second system (measures 5-8) shows the answer in the right hand and the countersubject in the left hand. The third system (measures 9-12) shows the subject in the right hand and the answer in the left hand. The fourth system (measures 13-16) shows the subject in the right hand and the answer in the left hand. The fifth system (measures 17-20) shows the subject in the right hand and the answer in the left hand. The sixth system (measures 21-24) shows the subject in the right hand and the answer in the left hand.

25

29

33

37

41

45

(continued on next page)

NAME \_\_\_\_\_

	1	2	3	4	5	6	7	8	9	10	11
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	12	13	14	15	16	17	18	19	20	21	22
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	23	24	25	26	27	28	29	30	31	32	33
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	34	35	36	37	38	39	40	41	42	43	44
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	45	46	47	48
FORM:				
Sop				
Alto				
Bass				
KEY:				

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 10

## Practice Test

**Section 1. Species Counterpoint.** For the following examples, provide species counterpoint as specified. to avoid moving in parallel perfect intervals, and avoid direct octaves, direct fifths, and direct unisons. Write the intervals between the notes. Avoid leaping or outlining a tritone melodically.

3<sup>rd</sup> species  
*c.f.*

4<sup>th</sup> species

**Section 2. Composition of an Invention Exposition.** Complete the following invention exposition, with statements of the theme in the tonic for the first two measures, then in the dominant for the next two measures, with a cadence on tonic in the fifth measure. Add counterpoint to the theme statements, and make sure it fits the harmonies.

(continued on next page)

**Section 3. Structural Analysis of a Fugue.** Please label all expositions, episodes, subjects, answers, countersubjects, and “counterpoint” where applicable. Label the material in the episodes, specifying “head,” “tail,” “inv.,” as necessary. Also, include key areas for expositions only.

Meas:	1	2	3	4	5
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	6	7	8	9	10
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	11	12	13	14	15
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	16	17	18	19	20	21
FORM:						
Sop						
Alto						
Bass						
KEY:						

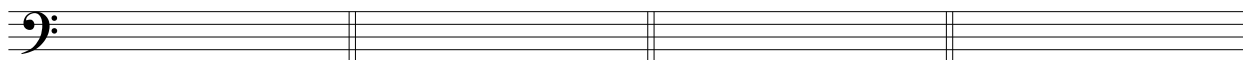
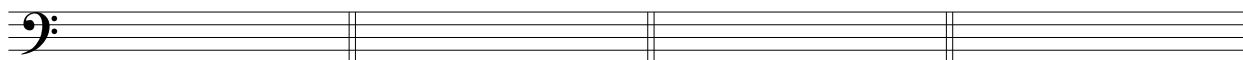
(continued on next page)

The image displays a page of musical notation for a piano exercise, consisting of four systems of staves. Each system contains two staves (treble and bass clef) with various musical symbols, including notes, rests, and accidentals. The notation is numbered 1 through 21, indicating measures. The key signature is one sharp (F#), and the time signature is common time (C). The exercise includes various musical techniques such as arpeggios, chords, and melodic lines. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15. The fourth system contains measures 16 through 21. The notation is written in a clear, professional style, suitable for a music textbook or exercise book.



**HOMEWORK EXERCISES***Assignment 53—Writing Jazz Chords*

Given the following lead-sheet symbols, write the chords. Remember it is sometimes appropriate to enharmonically respell notes like  $C^b$ ,  $B^\sharp$ ,  $F^b$ ,  $E^\sharp$ , and altered notes like  $\sharp 5$  and  $\sharp 9$ .

1.  $A m_9^6$ 2.  $C^{7b9}_{\sharp 5}$ 3.  $F m^{\Delta 9}$ 4.  $E^b_9 \text{ sus}$ 5.  $D_9^{6(\sharp 11)}$ 6.  $B^b m^9(b5)$ 7.  $G^{\Delta 7(b5)}$ 8.  $A^b m^9$ 9.  $C^\sharp m^{\Delta 7}$ 10.  $F^\sharp \text{ add} 9$ 11.  $E^{13} \text{ sus}$ 12.  $D^b_7^{7\sharp 9}_{\sharp 5}$ 13.  $B^9(13)$ 14.  $G^b_6$ 15.  $E^b_7^{7\sharp 11}_{\sharp 9}$ 16.  $A^b^{\Delta 9(\sharp 5)}$

**HOMEWORK EXERCISES***Assignment 54—Analyzing Jazz Chords*

Label the following chords using jazz chords symbols.

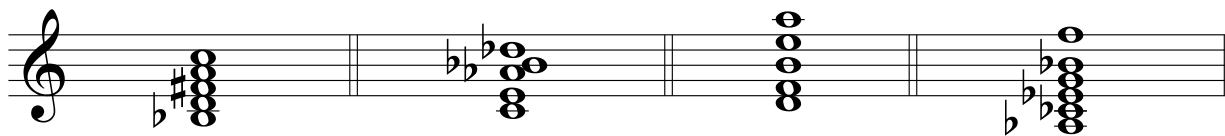


1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

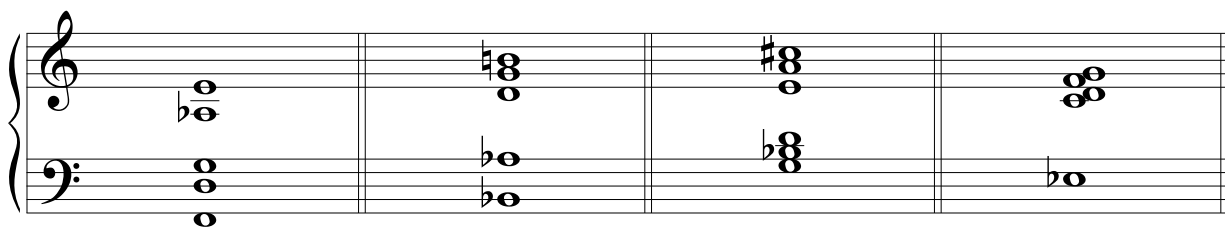


5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

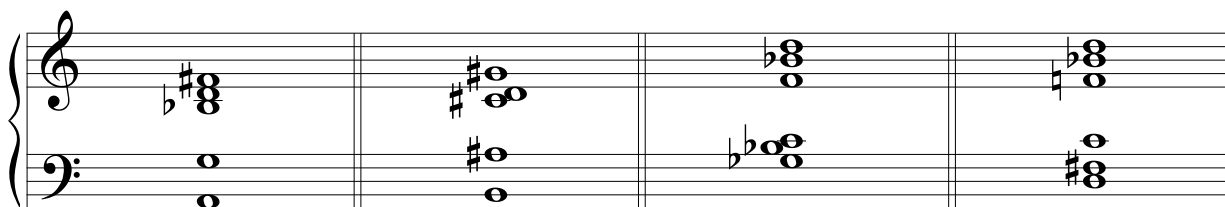


9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_



13. \_\_\_\_\_

14. \_\_\_\_\_

15. \_\_\_\_\_

16. \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 55—Voice Leading Jazz Chords*

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that  $\flat 11$  is not used and the 3<sup>rd</sup> of a chord may be respelled enharmonically to agree with other chord tones.

Section 2. Write the guide tones for the given chord symbols. Use the *smoothest* voice leading possible.

(continued on next page)

Section 3. Voice lead the following progressions. Maintain 5 parts throughout. Remember to spell the #5 enharmonically. In the first example, use “close” voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3<sup>rd</sup>-7<sup>th</sup> or Root-7<sup>th</sup>-3<sup>rd</sup> for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts (“spread” voicing). Use Root-3<sup>rd</sup>-6<sup>th</sup> in the Bm<sup>6</sup><sub>9</sub> chord, since it does not have a 7<sup>th</sup>.

1.

Exercise 1 shows a chord progression in C major with the following chords: G m9, C 7<sup>b9</sup><sub>5</sub>, F M9, E 7<sup>#9</sup><sub>5</sub>, A m9, D 7<sup>13</sup><sub>b9</sub>, and G M<sup>13</sup><sub>9</sub>. The notation is in 4/4 time. The treble clef staff shows the upper voices, and the bass clef staff shows the lower voices. The first measure is labeled "Close voicing".

2.

Exercise 2 shows a chord progression in C major with the following chords: C 9(13), F 7<sup>#9</sup><sub>5</sub>, B min<sup>6</sup><sub>9</sub>, D m11, C 9(#11), and F M<sup>13</sup><sub>9</sub>. The notation is in 4/4 time. The treble clef staff shows the upper voices, and the bass clef staff shows the lower voices. The first measure is labeled with "7th", "3rd", and "Root" for the first three voices. The second measure is labeled with "3rd", "7th", and "Root" for the first three voices.

**HOMEWORK EXERCISES***Assignment 56—Jazz Scales*

Section 1. Please name the following scales.



1. \_\_\_\_\_

2. \_\_\_\_\_



3. \_\_\_\_\_

4. \_\_\_\_\_



5. \_\_\_\_\_

6. \_\_\_\_\_



7. \_\_\_\_\_

8. \_\_\_\_\_



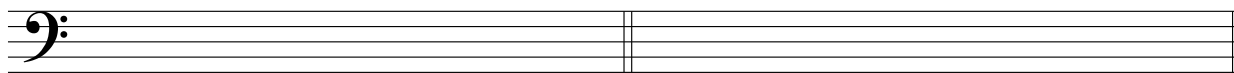
9. \_\_\_\_\_

10. \_\_\_\_\_

(continued on next page)

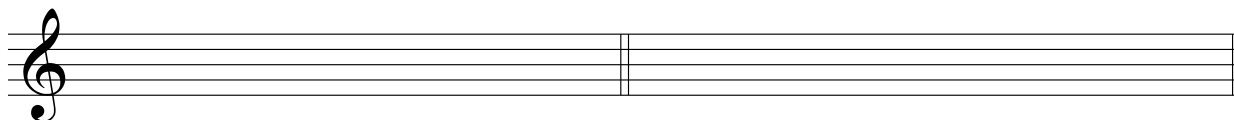
NAME \_\_\_\_\_

Section 2. Please write the following scales.



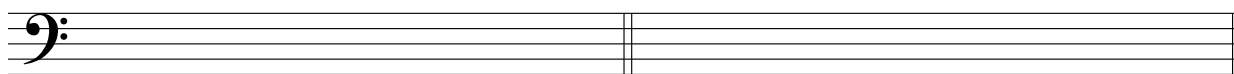
1. E $\flat$  Bebop Dominant

2. A Diminished-Whole Tone



3. D Lydian-Dominant

4. F Locrian  $\sharp 2$



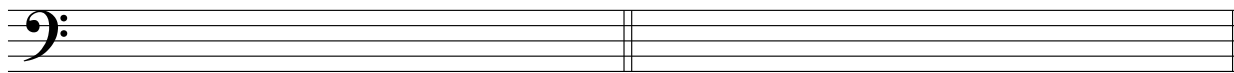
5. E Octatonic (Half-Whole)

6. G Octatonic (Whole-Half)



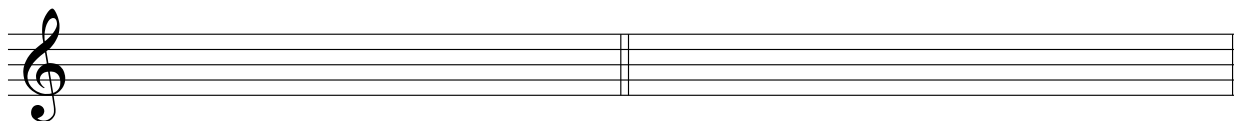
7. A $\flat$  Bebop Dominant

8. D Locrian



9. B $\flat$  Diminished-Whole Tone

10. A Whole Tone



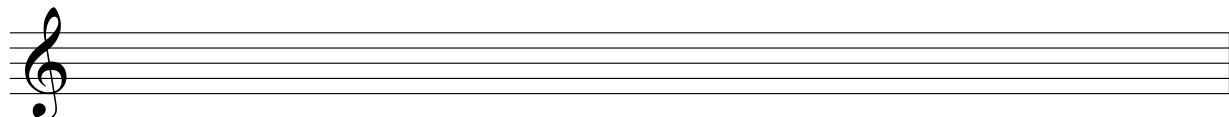
11. C Blues

12. D Octatonic (Half-Whole)

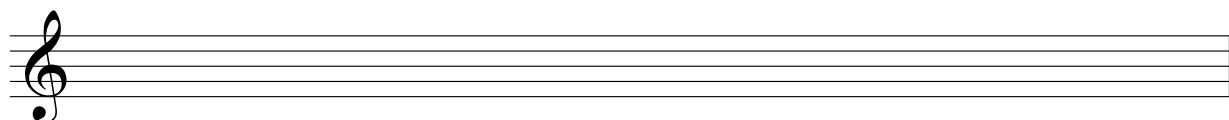
**HOMEWORK EXERCISES***Assignment 57—Chord-Scale Relationships*

Section 1. List the appropriate scale for the each chord by writing the chord tones then filling in the gaps. Avoid writing consecutive half steps and augmented seconds when constructing the scale.

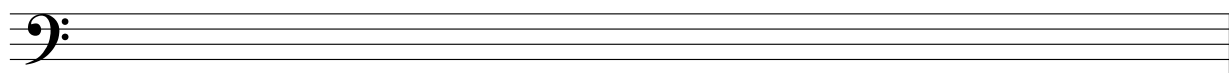
1. G<sup>7</sup>(<sup>#</sup>11); Scale: \_\_\_\_\_



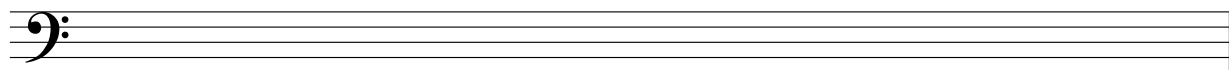
2. Cm<sup>Δ</sup>7; Scale: \_\_\_\_\_



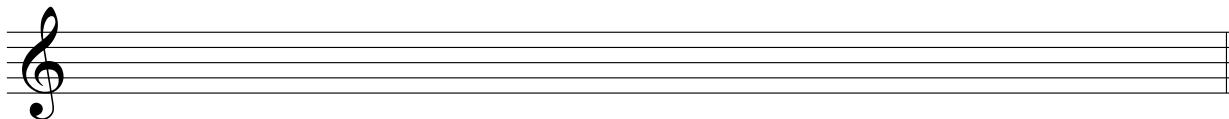
3. A<sup>b</sup>7<sup>#</sup>9<sub>5</sub>; Scale: \_\_\_\_\_



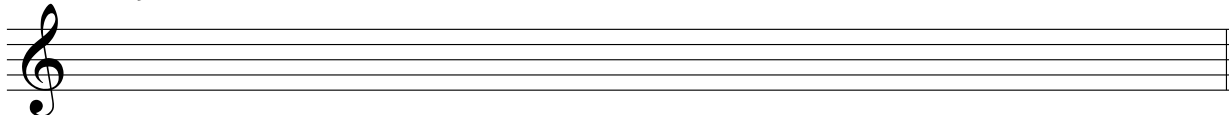
4. A<sup>7</sup>(<sup>b</sup>5); Scale: \_\_\_\_\_



5. Dm<sup>7</sup>(<sup>b</sup>5); Scale: \_\_\_\_\_



6. E<sup>b</sup>m<sub>9</sub><sup>6</sup>; Scale: \_\_\_\_\_



(continued on next page)

NAME \_\_\_\_\_

Section 2. Voice lead the following example using “close” voicings, keeping the 7<sup>th</sup> or 3<sup>rd</sup> as the lowest note in the right hand. In sus chords, substitute the 4<sup>th</sup> for the 3<sup>rd</sup>; in 6 or <sup>6</sup><sub>9</sub> chords, substitute the 6<sup>th</sup> for the 7<sup>th</sup>.

Cm9      Bmaj9(13)      E7<sup>#9</sup><sub>#5</sub>      B<sup>b</sup>13sus      F<sup>#</sup>mΔ9      C<sup>#</sup>m<sup>6</sup><sub>9</sub>

The musical notation is written on a grand staff with two systems of two staves each. The first system contains the chords Cm9, Bmaj9(13), and E7<sup>#9</sup><sub>#5</sub>. The second system contains B<sup>b</sup>13sus, F<sup>#</sup>mΔ9, and C<sup>#</sup>m<sup>6</sup><sub>9</sub>. The notation shows the chord voicings in the right hand and the bass line in the left hand, with accidentals and ledger lines indicating specific notes and octaves.



**HOMEWORK EXERCISES***Assignment 58—Harmonization*

Section 1. Harmonize the opening subphrase of “Mary Had a Little Lamb” using the following chord symbols in spread voicing; maintain five voices throughout. Notate in a music notation program and submit the file to your instructor (note the slow tempo).

The image shows a musical score for a piano. The tempo is marked as ♩ = 40. The key signature has one flat (B-flat). The time signature is common time (C). The score consists of two staves, treble and bass, with a brace on the left. The melody is written in the treble staff, and the bass line is written in the bass staff. The chords are indicated by symbols above the notes: BbmΔ9<sup>13</sup>, A7<sup>13</sup><sub>b9</sub>, D7<sup>#9</sup><sub>b5</sub>, G7<sup>13</sup><sub>#9</sub>, Eb7<sup>13</sup><sub>b9</sub>, Eb13sus, and A7<sup>#9</sup><sub>#5</sub>. The notes are: B-flat (half), A (quarter), G (quarter), F (quarter), E (half), D (half), C (half), and B-flat (half).

(continued on next page)

Section 2. Take the melody of “Mary Had a Little Lamb” on the top staff and write in the three lower voices to create close four-part harmony using  $C^6$  and  $B^{\circ 7}$  chords. The first chord is done for you. Although the example is notated in C major, you can transpose it to a different key for a more comfortable singing range. In a multi-track recording program, record yourself singing each of the four parts. Also, record the bassline and drum part. Drums are written according to where the ride cymbal and hi-hat occur on a keyboard.

(♩ = 130) Sing all four parts yourself using multiple tracks; write in the 3 lower voices

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,

Upright Bass (it should sound an octave lower)

Ride Cymbal

Hi-Hat

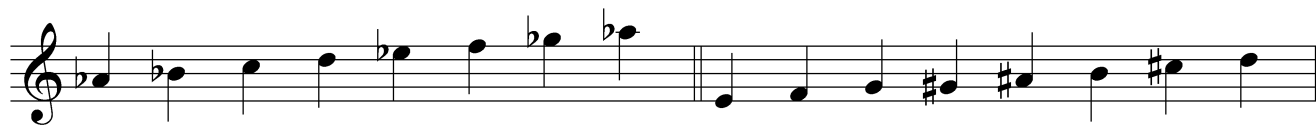
Ma - ry had a lit - tle lamb its fleece was white as snow.

MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM

## UNIT 11

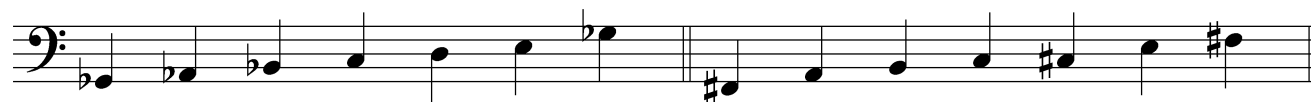
## Practice Test

Section 1. Please name the following scales.



1. \_\_\_\_\_

2. \_\_\_\_\_

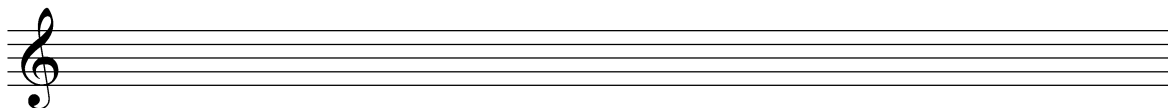


3. \_\_\_\_\_

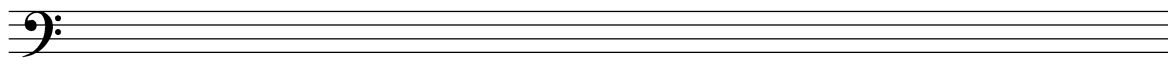
4. \_\_\_\_\_

Section 2. Please write the following scales.

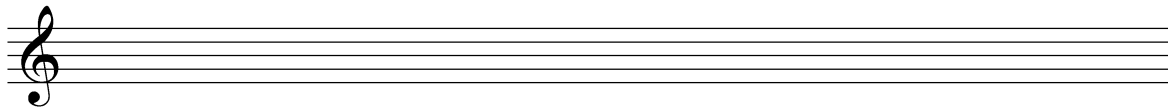
1. E $\flat$  Lydian-Dominant



2. G Octatonic (HW)



3. F Blues



Section 3. Please analyze the following chords using lead-sheet symbols.

Section 4. Voice lead the following progression as smoothly as possible in five-part spread voicing.

Section 5. List the appropriate scale for each chord by writing the chord tones and filling in the gaps. Avoid consecutive half steps and augmented seconds.

1.  $G^{7(\#11)}$ ; Scale: \_\_\_\_\_

2.  $C\sharp^{13(\#11)\#9}$ ; Scale: \_\_\_\_\_

3.  $Amin^6_9$ ; Scale: \_\_\_\_\_

**HOMEWORK EXERCISES***Assignment 59—Impressionism*

Section 1. Given the melody and chord symbols for the first 4 bars of “Twinkle, Twinkle Little Star” in major in the first example below, renotate the example in Phrygian mode on the second grand staff, altering all lead-sheet symbols and Roman numerals to the quality they would be in Phrygian mode. Notate the Phrygian version in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS:

RN:

\_\_\_\_\_

LSS:

RN:

\_\_\_\_\_

Section 2. Harmonize the opening of “I’m a Little Teapot” so each melody note is the 9<sup>th</sup> of a dominant ninth chord. ( 1<sup>st</sup> 7 notes only). Notate in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS: F<sup>9</sup>

**HOMEWORK EXERCISES***Assignment 60—Extended Tonality*

Section 1. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: \_\_\_\_\_ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds

Section 2. Harmonize “Londonderry Air” (also known as “Danny Boy”) using the specified polychords. Remember that the chords can be in any inversion, but should be playable (without too big of a stretch for the hands of the pianist). Notate in a music notation program and submit the file electronically to your instructor.

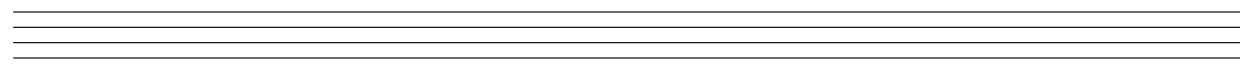
$\text{♩} = 40$

$\frac{F\sharp m}{Em}$	$\frac{E\flat}{Gm}$	$\frac{A\flat+}{G\flat}$	$\frac{D}{B\flat}$	$\frac{A\flat}{B\flat m}$	$\frac{B\flat}{E\flat}$	$\frac{E\flat}{G^7}$	$\frac{F^{o7}}{A^{o7}}$	$\frac{Dm}{Cm}$	$\frac{C+}{F+}$
------------------------	---------------------	--------------------------	--------------------	---------------------------	-------------------------	----------------------	-------------------------	-----------------	-----------------

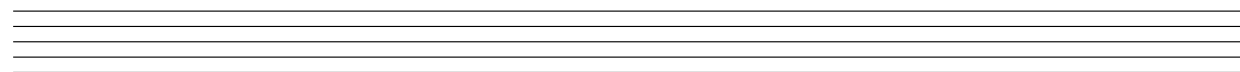
**HOMEWORK EXERCISES***Assignment 61—Set Theory 1: Normal Form and Prime Form*

Section 1. Put each set into normal form and prime form.

A.

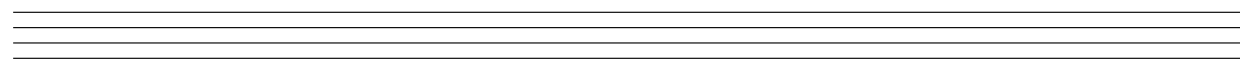


Normal form: [ \_\_ , \_\_ , \_\_ ]

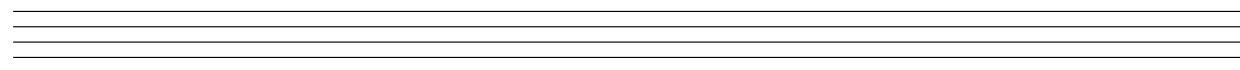


Prime form: ( \_\_ \_\_ \_\_ )

B.



Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ ]



Prime form: ( \_\_ \_\_ \_\_ \_\_ )

C.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ ]

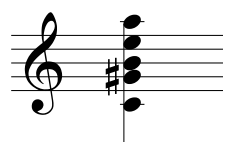
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Prime form: ( \_\_\_\_ )

D.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ , \_\_ ]

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Prime form: ( \_\_\_\_ )

E.



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Normal form: [ \_\_ , \_\_ , \_\_ , \_\_ , \_\_ , \_\_ ]

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Prime form: ( \_\_\_\_ )



**HOMEWORK EXERCISES***Assignment 62—Set Theory 2: Forte Numbers and Interval Vectors*

Section 1. For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.

Set 1. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 2. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 3. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 4. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 5. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 6. Normal form: \_\_\_\_\_ Prime Form: \_\_\_\_\_ Forte number: \_\_\_\_\_

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

**HOMEWORK EXERCISES***Assignment 63—Set Theory 3: Transposition ( $T_n$ ) and Inversion ( $T_nI$ )*

Section 1. Transposition ( $T_n$ ) of Sets. Transpose the following sets as specified.

- Transpose [6, 9, 0] at  $T_3$ : [ \_\_ , \_\_ , \_\_ ]
- Transpose [7, 9, 11, 3] at  $T_8$ : [ \_\_ , \_\_ , \_\_ , \_\_ ]
- Transpose [3, 5, 6, 9, 10] at  $T_{10}$ : [ \_\_ , \_\_ , \_\_ , \_\_ , \_\_ ]

Section 2. Inversion ( $T_nI$ ) of Sets. Invert the following sets. Write your answers in normal form.


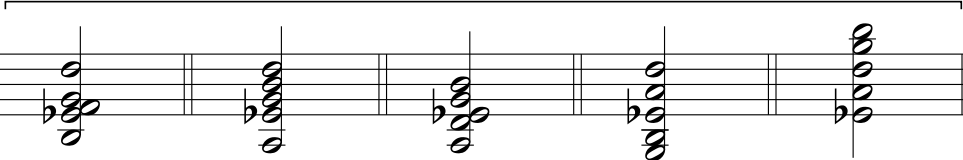
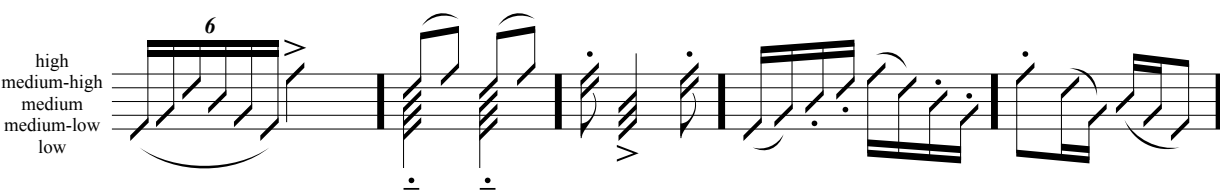
- Invert [4, 7, 10] at  $T_0I$ : [ \_\_ , \_\_ , \_\_ ]
- Invert [0, 1, 6] at  $T_9I$ : [ \_\_ , \_\_ , \_\_ ]
- Invert [5, 8, 9, 0] at  $T_5I$ : [ \_\_ , \_\_ , \_\_ , \_\_ ]

Section 3. Specify how the first set inverts to the second set.

- [4, 5, 8] inverts to [4, 7, 8] at what  $T_nI$ ? \_\_\_\_
- [6, 8, 10, 1] inverts to [5, 8, 10, 0] at what  $T_nI$ ? \_\_\_\_
- [11, 2, 3, 7] inverts to [2, 6, 7, 10] at what  $T_nI$ ? \_\_\_\_

Section 4. Transpose and invert the following five-note set ( $E_b$ , G, A, B, D) to  $T_2$ ,  $T_4$ ,  $T_2I$ , and  $T_4I$ . After mapping multiple versions of these five transpositions and inversions of the set onto the given five motives, provide at least 10 motivic statements, some possibly combined in two-part counterpoint. Minimum length: four measures in 4/4. Notate this short composition in a music notation program, submit a printout, and send an electronic version.

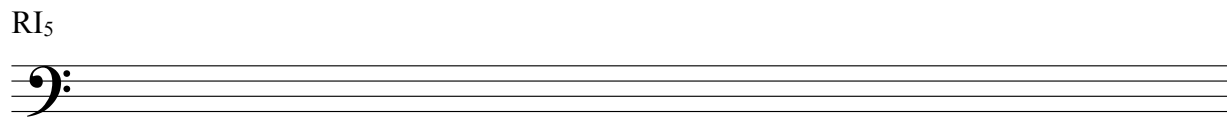
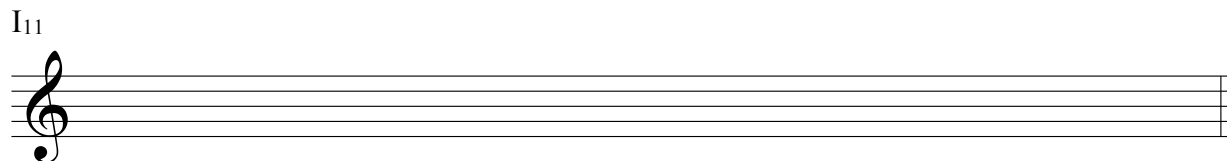
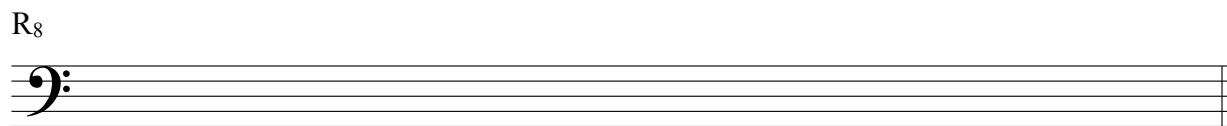
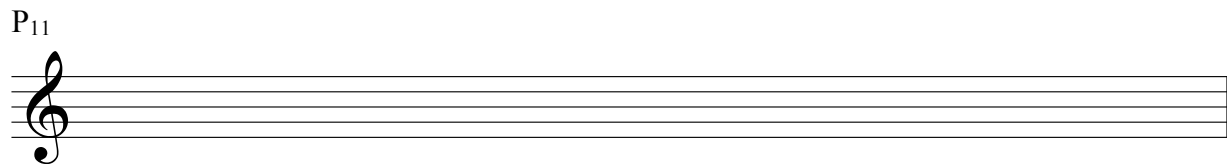
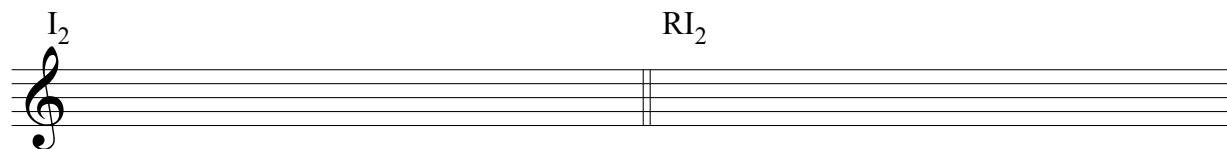
( $E_b$ , G, A, B, D) at  $T_2$  = \_\_\_\_\_ at  $T_4$  = \_\_\_\_\_ at  $T_2I$  = \_\_\_\_\_ at  $T_4I$  = \_\_\_\_\_

Original Set	Other Configurations to Consider				
					
Motive:	1	2	3	4	5
					

**HOMEWORK EXERCISES***Assignment 64—Twelve Tone 1: Writing and Analyzing Rows*

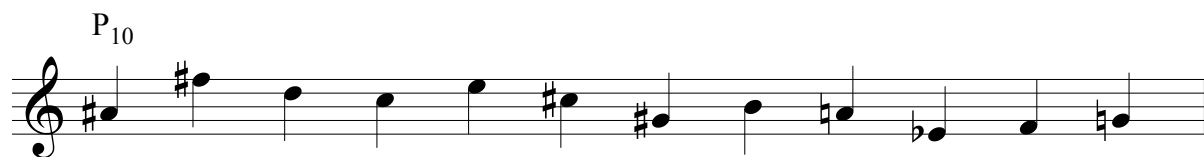
Section 1. Given the prime form of the twelve-tone row in pitch integers, write the specified row forms in the staves below.

P<sub>2</sub>: 2 1 7 4 5 10 11 3 0 8 9 6 R<sub>2</sub>



(continued on next page)

Section 2. Given  $P_{10}$ , label the row forms on the staves below.



Row form: \_\_\_\_\_



Row form: \_\_\_\_\_



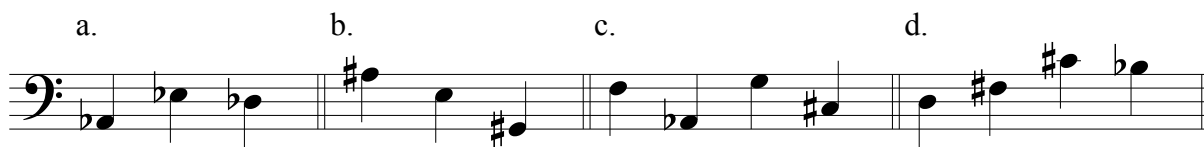
Row form: \_\_\_\_\_



Row form: \_\_\_\_\_



Section 3. Set Theory Review. Put each set into normal form, prime form, and provide the interval vector.



Set a. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set b. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set c. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set d. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

## HOMework EXERCISES

### Assignment 65—Twelve Tone 2: Constructing a Matrix

Section 1. Construct a 12 by 12 matrix for the prime form of a twelve-tone row given in pitch integers. Include labels for all row forms including all transposition levels (P<sub>0</sub>, R<sub>3</sub>, I<sub>8</sub>, RI<sub>6</sub>, etc.). Use note names in the matrix, not integers.

P<sub>6</sub>: 6 4 11 10 3 9 7 8 5 2 0 1

A blank grid of 12 columns and 12 rows. The grid is composed of thin black lines. The top and right borders of the grid are double-lined, while the bottom and left borders are single-lined. The grid is currently empty, with no data or text entered.

(continued on next page)



NAME \_\_\_\_\_

Section 4. Referring to the row in Section 3 (P<sub>9</sub>: 9 11 5 2 6 0 1 7 3 4 10 8), label the row forms on the staves below.

Row form: \_\_\_\_\_



Row form: \_\_\_\_\_



Section 5. Set Theory Review. Referring to the row in Section 3 (P<sub>9</sub>: 9 11 5 2 6 0 1 7 3 4 10 8), put each set into normal form, prime form, and provide the interval vector.

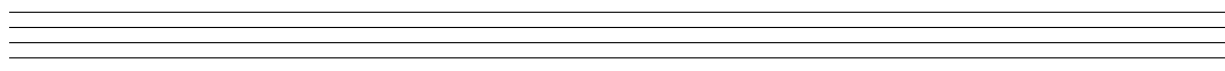
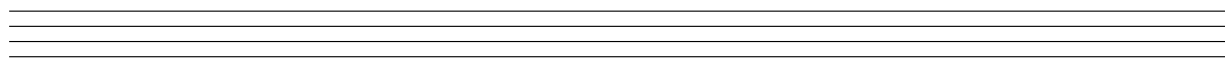
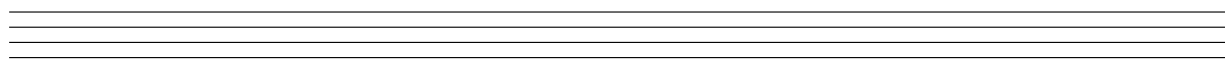
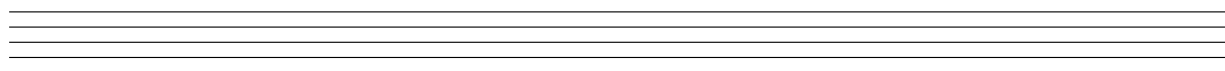
	Set 1.	Set 2.	Set 3.
P <sub>9</sub> :	9 11 5	2 6 0 1	7 3 4 10 8

Set 1. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 2. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 3. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

(scratch paper)



**HOMEWORK EXERCISES***Assignment 66—Minimalism I: Additive Process*

Section 1. Given examples of Philip Glass's early minimalist music, create an additive or subtractive minimalist "process piece" based on the pattern below.

To write a piece that gradually adds patterns (additive), start in 7/8 with pattern A repeated four times, then proceed to 7/8 + 6/8 (pattern A+B four times), then 7/8 + 6/8 + 5/8 (pattern A+ B+C repeated four times), and continue until you finally reach 7/8 + 6/8 + 5/8 + 4/8 + 3/8 + 2/8 (A+B+C+D+E+F), repeating this entire pattern four times. Always repeat each combination of patterns four times.

Your other option is to write a subtractive piece, starting with the conglomerate pattern A+B+C+D+E+F repeated four times, then subtract the final pattern (F) for A+B+C+D+E (7/8 + 6/8 + 5/8 + 4/8 + 3/8) repeated four times, and continually subtract the final pattern from each conglomerate of the pattern until you end up with four repetitions of pattern A.

Pattern:                      A       +       B       +       C       +       D       +       E       +       F

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.



**HOMEWORK EXERCISES***Assignment 67—Minimalism 2: Phase Shifting*

Section 1. Given the examples of phase pieces, create a phase piece based on the pattern below. **Repeat each pattern 4 times.** In each successive phase of the pattern, displace the original pattern 1 note to the left in the lower voice (the first two phases are shown below). The upper voice remains the same throughout the entire piece. Continue the process until the voices line up again.

("In phase")

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

5 1 2 3 4 5 6 7 8 9 10 11 12

2 3 4 5 6 7 8 9 10 11 12 1

(lower part rotated one note to the left, starting on the 2nd note of the pattern)

9 1 2 3 4 5 6 7 8 9 10 11 12

3 4 5 6 7 8 9 10 11 12 1 2

(lower part rotated two notes to the left, starting on the 3rd note of the pattern)

13 1 2 3 4 5 6 7 8 9 10 11 12

4 5 6 7 8 9 10 11 12 1 2 3

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

**MUSIC THEORY FOR THE 21<sup>st</sup>-CENTURY CLASSROOM**  
**UNIT 12**  
**Practice Test**

Section 1. *Scale/Mode Identification.* Please identify the following modes and scales.



1. Scale/Mode used: \_\_\_\_\_



2. Scale/Mode used: \_\_\_\_\_

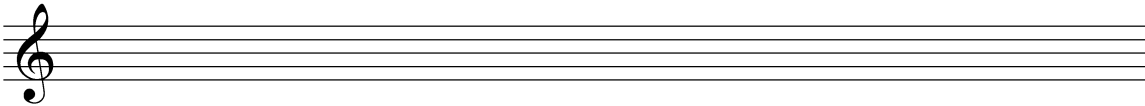


3. Scale/Mode used: \_\_\_\_\_

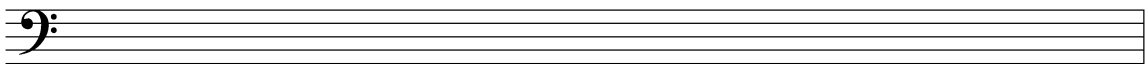


4. Scale/Mode used: \_\_\_\_\_

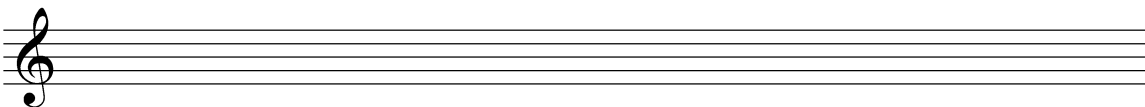
Section 2. *Scale/Mode Writing.* Please write the following scales/modes.



1. E-flat Phrygian



2. A Lydian-Mixolydian



3. F-sharp Hexatonic

Section 3. *Parallelism*. Please complete the following examples using strict parallelism. Maintain the interval relationships; do **not** make enharmonic alterations.

1.

2.

Section 4. Analyze the following polychords.

Section 5. Writing the following polychords.

$$\frac{B\flat}{A\flat}$$

$$\frac{A^+}{B\flat m}$$

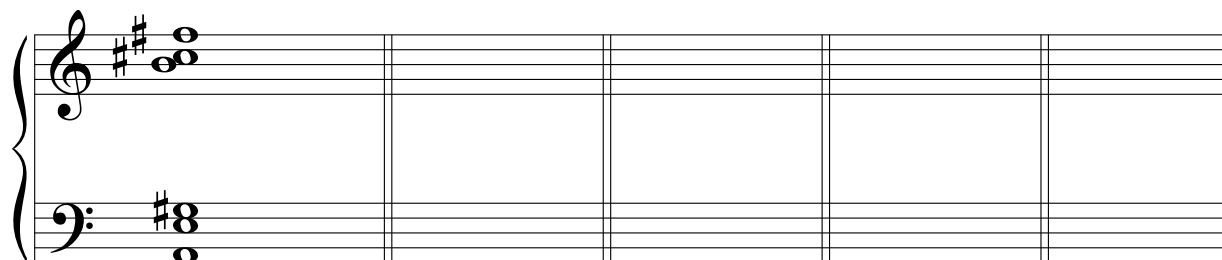
$$\frac{E m}{E\flat}$$

$$\frac{D m}{C^+}$$

Section 6. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: \_\_\_\_\_ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds



Section 7. *Set Theory*. For the following sets, provide the normal form, prime form, and interval vector.

Set 1. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 2. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Set 3. Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Sets 1 and 2 combined:

Normal form: \_\_\_\_\_ Prime form: \_\_\_\_\_ Interval vector: \_\_\_\_\_

Section 8. *Transposition ( $T_n$ ) and Inversion ( $T_nI$ ) of Sets*. Transpose or invert the following sets as specified. Write your answers in normal form.

- Transpose [7, 10, 11] at  $T_8$ : [ \_\_ , \_\_ , \_\_ ]
- Transpose [4, 5, 8, 10, 11] at  $T_{10}$ : [ \_\_ , \_\_ , \_\_ , \_\_ , \_\_ ]
- Invert [1, 4, 5] at  $T_8I$ : [ \_\_ , \_\_ , \_\_ ]
- Invert [3, 4, 9, 10] at  $T_7I$ : [ \_\_ , \_\_ , \_\_ , \_\_ ]

Section 9. *Twelve-Tone Technique*. Identify  $P_4$  and the three other row forms in the example below; specify the order of notes in the row (or “do a 12-count”). Follow the rows all the way through—there are slight differences. Also, notate the two row forms specified below.

Notate  $I_5$

Notate  $RI_7$

Notate  $R_{10}$